

**8s**  
**1917**  
**Mar. 29**  
**NeAmR**  
**c.2**











# 64 RANGER PICTURES SOLD FOR \$28,820

*Times.* 3-30-17.  
Late Artist's "The Sentinel",  
Brings \$1,350, the Top Price,  
at American Galleries Sale.

## "AUTUMN" FETCHES \$1,050

\$1,000 Paid for His "The Swamp Pasture," and \$525 for Murphy's "Barns and Trees."

Paintings of the late Henry Ward Ranger, National Academician, who died in 1916, the studio collection, including examples of all periods of his work, were put on sale at the American Art Galleries last evening, Thomas E. Kirby in the auctioneer's bench. Included with his own paintings were a few of other artists. Nineteen of these opened the sale and, with the sixty-four pictures of Mr. Ranger, brought \$31,515. The Rangers brought \$28,820. Cornelius Vanderbilt Burton paid the highest price of the evening, \$1,350, for Ranger's "The Sentinel," a great oak, standing alone on a side hill. Other pictures sold were:

Barns and Trees—J. Francis Murphy;	
H. S. Harkness,	\$525
Landscape—Blakelock; Mrs. L. D. Montgomery	100
St. Georgio, Venice—William Gedney	210
Bunce; William Coffin	100
Evening Scene—Daubigny; John W. Hutchinson	100
At Anchor—Bunce; R. C. & N. M. Vose, Boston	100
Gusty Weather—Murphy; E. A. Milch	180
Lions; Moonlight—Arthur Wardle; Mrs. Montgomery	140
Marine; Venice—Bunce; W. L. Clark	140
Black and White Cows—William Henry Howe; Fred Loeser	130
Cattle in Pasture—Howe; Seaman, agent	130
Dutch Madonna—Kever; Alexander C. Humphreys	110
Gathering Seaweed—Samuel Coleman; Seaman, agent	130
The Mooring Buoy—Bunce; R. Hosea	110
Cows—Carleton Wiggins; A. Birdsall, Jr.	100
Marine—Bunce; Vose, Boston	110
Head of a Boy—J. F. Millet, (Attb.) W. L. Clark	110

### RANGER'S PICTURES.

Landscape, P. Chester	200
By the Lake, Berney, agent	210
Summer's Greenery, L. E. Ellis	310
Three Trees, R. Hosea	240
On Fisher's Island, A. Birdsall, Jr.	120
Woodland; Gray and Yellow, George Broadhurst	400
Woods in Springtime, Vose of Boston	210
Widespreading Branches, C. A. Carlisle	160
A Screen of Trees, H. A. Alstyne	240
A Fisher's Island Cove, William Kudenmeister	110
Across the Valley, H. Leroy Jones	130
A Ledge of Rocks, Leroy Ireland	270
Marine, P. Chester	150
Wood Interior, H. S. Harkness	260
A Tropical Landscape, Mrs. Montgomery	310
A Windy Sky, Berney, agent	220
Russet and Blue, P. Chester	240
Late Autumn, A. K. Kohiman	150
Rocks and Sea, A. Birdsall, Jr.	150
Seashore Meadows, L. E. Ellis	540
Cottage and Trees, E. C. Kendall	280
Homeward Bound, Mrs. L. Lovewell	280
An Old Country Farmhouse, E. P. Earle	515
In the Woods, Leroy Ireland	400
Holland Landscape, Cyril F. Peck	450
The Meadow Farmhouse, McDonough Galleries	600
A Country Road, C. S. Band	360
Farmhouse and Willows, Henry Schultze	500
A Clump of Oak Trees, H. S. Harkness	470
Near Boulogne, T. Sylvester	240
Willows at Berney, P. Chester	550
Spring Landscape, Seaman, agent	510
Rocks and Dunes, K. Prentiss	360
June at Chateaugay, C. B. Barton	740
The Mirrored Oak, Holland Galleries	900

Moonlight; Noank, Dr. M. L. Rhein	\$50
The Swamp Pasture, R. Hosea	1,000
Marine; Green and Gold, E. A. Milch	625
Sunset; Red and Gold, Indianapolis Museum	750
A Clearing in the Woods, W. L. Clark	650
Old New England Houses, P. Chester	600
The Pallsades, Roehlf's Galleries	360
A Ledge in the Woods, H. Murray	550
Hilltop Pasture, McDonough Galleries	325
Autumnal Hues, Roehlf's Galleries	550
The Armory, P. Chester	375
Blue Sea and Golden Sky, McDonough Galleries	700
Rocky Ledge, Connecticut, Roehlf's Galleries	450
Nor'east Wind, W. A. Johns	230
Stony Cove and Headland, McDonough Galleries	400
Top of Lord's Hill, Holland Galleries	450
Cloudland and Pasture, McDonough Galleries	375
Autumn, Holland Galleries	600
A View of the Sound, Mrs. Montgomery	625
An Arbesque, R. Hosea	600
Outskirts of the Woods, Lorenz, agent	1,000
New York from Weehawken Heights, Dr. M. L. Rhein	475
Along the Docks, James Blackman	250
A Noantic Pasture, Roehlf's Galleries	335
Autumn, Mason's Island, James Blackman	1,050

The sale will be concluded this evening at the American Art Galleries.

## RANGER PAINTINGS BREAK SALE RECORD

*Times.* 3-31-17.  
\$66,240 for 129, the Highest

Average Price Ever Paid for a Dead Artist's Works.

## "EDGE OF VILLAGE," \$4,100

'Twin Trees' and 'Misty Afternoon'  
Each Bring \$2,500—Other  
Artists' Pictures Sold.

One hundred and twenty-nine pictures, the completed works of Henry W. Ranger, whose death occurred last year, the sale of which was completed last evening in the American Art Galleries, brought a grand total of \$66,240, the highest average of prices ever brought by a dead artist's paintings. The average price per picture was \$513. This is a much higher average than was brought by the paintings of either Inness or Wyant, the latter bringing an average of \$337. The sixty-four pictures by Mr. Ranger sold on Thursday night brought \$28,830, and the sixty-five selling last evening \$37,410.

There were 164 pictures in the entire collection included in the Ranger sale, 35 pictures belonging to Mr. Ranger by other artists. These brought \$5,063, bringing the returns for the 83 pictures sold last evening to \$42,365, and making a grand total for the sale of \$77,303.

There was a big gathering of interested people at both sales, including many artists. The highest price last evening and of the sale was paid by Harry S. Harkness—\$4,100 for Picture 141 of the catalogue, "The Edge of the Village," an unusual picture; a pool in the foreground, trees at the rear, two large old oaks standing on either side and forming a frame through which is seen the vista of the New England village. No. 151, "Twin Trees," might be a reverse of the former picture, though this is a meadow scene, but with two tall, straggly trees on either



side of the picture, behind them a pond, and back of that a village of few houses. This brought \$2,500, going to C. A. Black of Jersey City. No. 149, "Misty Afternoon, Rathburn Pond," shows more picturesqueness but unsymmetrical old trees, with a pond, and went to H. A. Rudkin for \$2,500.

Among the artists attending the sale last evening were Louis Paul Dessar, William Henry Howe, W. A. Coffin, Carlton T. Chapman, and George H. Bogert. Pictures by Mr. Dessar and Mr. Howe were in the sale.

#### The Pictures and Prices.

Following is a list of pictures sold last evening, with the names of buyers and prices:

145—Through the Trees, B. Arkell.....	\$975
146—Before the Daylight Is Gone, John Levy.....	250
147—October Landscape, John Levy.....	550
148—The Quary Hill, W. C. Thompson.....	650
149—Misty Afternoon; Rathburn Pond, H. A. Rudkin.....	2,500
150—A New England Church, Roehlf's Gallery.....	350
151—Twin Trees, C. A. Black.....	2,500
152—The White Farmhouse, Roehlf's Gallery.....	500
153—Heavy Clouds, John Levy.....	875
154—Clouds and Sunshine; Peconic Valley, E. Silver.....	350
155—The Barns, H. P. Wright.....	825
156—Moonlight and Starshine, Bernet, agent.....	1,325
157—Salt Meadows, F. L. Montague.....	775
158—Cornfield; Lyme, Conn., Holland Galery.....	200
159—Long Pond, C. J. MacDonough.....	380
160—Moonlight, Fred's Loeser & Co. Landscape, J. Francis Murphy; Henry Schultheis Landscape and Cattle, George Poggenbeck; John Levy.....	2,075
Holland Landscape, Weissenbruch; Holland Galleries Pasture and Cattle, Louis Paul Dessar; J. O. McDermott; A Group of Fair Women, Frederick Ballard Williams; A. P. Gardner; Rough Country, Wyant; Franklin Venetian Morning, William Gedney Bunge; H. P. Wright; The Passing Storm, John Constable; J. Sawney; The River's Edge, Twachtman; C. A. Carlisle; The Spinning Wheel, Kever; Seaman, agent; Venetian Fishing Boats, Bunce; W. C. Thompson.....	370
Evening, George Inness; W. H. MacDonough; Piffs, Horatio Walker; Holland Galleries Evening Glow, Bunce; Seaman, agent; Cattle, William Henry Howe; John C. Payne; Autumn Sunlight, Charles Harold Davis; Bernet, agent.....	490
PAINTINGS BY HENRY WARD RANGER.	
100—River and Trees, MacDonough Galleries.....	\$375
101—San Juan, Porto Rico, L. E. Ellis.....	250
102—Sea and Shore, A. C. Humphreys.....	180
103—Rock Terrace, C. A. Carlisle.....	240
104—Landscape, Wm. H. MacDonough.....	140
105—Wind Skies, John C. Payne.....	300
106—Farmhouse and Trees, John C. Payne.....	160
107—Springtime Landscape, L. E. Ellis.....	160
108—November, A. M. Geddes.....	220
109—Deserted Acres, A. M. Gabril.....	140
110—A New England Port, Bernet, Agt......	230
111—Woodland Landscape, C. A. Carlisle.....	250
112—Seaside Meadows, J. C. MacDonough.....	210
113—Among the Birches, W. C. Runyon.....	210
114—A Fresh Breeze, Dr. A. C. Humphreys.....	170
115—The River Mason's Island, L. E. Ellis.....	410
116—Sloping Hillside, Henry A. Rudkin.....	180
117—Through the Woods, J. B. Clark.....	300
118—Along the Sound, Henry Schultheis.....	150
119—Hilltops and Valley, Bernet, Agent.....	180
120—The Brook, John C. Payne.....	250
121—Marine; Blue and White, Prinz Bros.....	140
122—Old Sand Road, MacDonough Gal.....	410
123—Marine; Clearing Off, R. Hosea.....	340
124—Willows in Springtime, John Levy.....	400
125—Landscape and Stream, J. S. Isidor.....	450
126—Landscape Along the Coast, Dr. R. B. Reitz.....	350
127—The River, W. Coffin.....	150
128—Marine; Calm Weather, W. Coffin.....	160
129—Holland River Scene, Frederick Loeser & Co.....	150
130—Threatening Weather, T. Keating.....	160
131—A Good Harbor, E. T. Chapman.....	210
132—Clouds and Sunshine, Dr. M. L. Rhein.....	400
133—Autumn's Glow, Seaman, agent.....	425
134—Noank, Connecticut, Dr. R. B. Reitz.....	500
135—The Arched Trees, Franklin.....	625

136—Autumn Wood Interior, J. C. Evans, Philadelphia.....	\$70
137—Trees and Meadow, Seaman, agent.....	900
138—Hilltop Road, MacDonough Gal.....	500
139—Early Spring, Estate Ralph H. Ensiger.....	1,800
140—Early Morning on the Sound, George Broadhurst.....	600
141—The Edge of the Village, Harry S. Harkness.....	4,100
142—Bow Ridge, Moonlight, George Ainsley.....	400
143—The Wood Lot, M. Knedler & Co. 1,100	
144—The Path Through the Woods, George Ainsley.....	525
161—Sunset on the Mystic River, Conn., Abraham & Straus.....	600
162—Sunset at Noank, Dr. M. C. Rhein.....	625
163—Long Point Marsh, W. C. Runyon.....	575
164—Across the Sound, Franklin, Thomas E. Kirby conducted the sale.....	625

## GOOD PRICES PAID FOR RANGER'S ART

Highest Figure, \$1,550, Given  
by C. Vanderbilt Burton  
for "The Sentinel."

Sun - 8-20-17  
EVENING'S TOTAL \$31,515

### J. Francis Murphy's "Barns and Trees" Leading Feature of Other Works.

The sale of the paintings left by the late Henry W. Ranger attracted a large audience to the American Art Association galleries last night and enthusiasm reigned. The leading price was \$1,550, which was paid by C. Vanderbilt Burton for the picture called "The Sentinel." The total for the evening was \$31,515.

The list of the principal sales with titles, buyers and prices follows:

22—Summer's Greenery, to T. E. Ellis	\$310
26—Woodland, Gray and Yellow, to George Broadhurst.....	400
32—Ledge of Rocks, to Leroy Ireland.....	270
34—Wood Interior, to H. S. Harkness.....	260
35—Tropical Landscape, to H. K. Butler.....	260
37—Woodland, Mrs. T. T. Montgomery.....	310
43—Cottage and Trees, to E. Coykenall.....	540
45—Old Country Residence, to E. P. Earle.....	875
46—in the Woods, to Leroy Ireland.....	400
47—Holland Landscape, to Cyril T. Peck.....	450
48—Meadow Farmhouse, to McDonough Galleries.....	800
51—Clump of Oak Trees, to H. S. Harkness.....	470
58—Willows at Bertier, P. E. Chester.....	550
56—June at Chateaugay, K. Prentiss.....	360
57—Mirrored Oak, to Holland Galleries.....	900
58—Moonlight, Noank, to Dr. M. L. Rhein.....	850
59—Swamp Pasture, to R. Hosea.....	1,000
60—Marine, to E. A. Milch.....	625
61—Sunset, to Indianapolis Art School.....	750
64—Facades, to Rohlf's Galleries.....	360
65—Ledge in the Woods, to H. Murray.....	550
67—Autumnal Hues, to Rohlf's Galleries.....	550
68—The Armory, to P. Chester.....	575
69—Blue Sea and Golden Sky, to McDonough Galleries.....	700
70—Rocky Ledge, to Rohlf's Galleries.....	450
72—Stony Cove and Headland, to McDonough Galleries.....	400
73—Top of Lord's Hill, Holland Galleries.....	450
74—Cloudland and Pasture, to McDonough Galleries.....	575
75—Autumn, to Holland Galleries.....	600
76—The Sentinel, to C. V. Burton.....	1,550
77—View of the Sound, to F. L. Montague.....	625
78—An Arabesque, to R. Hosea.....	600



79—Outskirts of the Woods, to Miss R. H. Lorenz, agent.....	1,000
80—New York from Weehawken Heights, to M. L. Rhein.....	475
82—Noank Pasture, to Rohlf's Galleries.....	385
83—Autumn, Mason's Island, to James B'ckman.....	1,050

In the list of paintings by contemporary artists, the leading sale was "Barns and Trees" by J. Francis Murphy, which went to Harry S. Harkness for \$335.

The sale concludes to-night.

## RANGER'S PICTURES SOLD FOR \$77,305

It Was Most Successful Auction of Works Ever Left by American Artist.

Sun. 3-31-17  
\$4,100 FOR ONE EXAMPLE

H. S. Harkness Gave It for "Edge of Woods" Painted Last Summer.

The closing session of the sale of the pictures left by the late Henry W. Ranger drew a large audience to the American Art Association last night, and the bidding was spirited. The leading figure was \$4,100 paid by Harry S. Harkness for a picture painted by Mr. Ranger last summer called the "Edge of the Woods."

The total for the session was \$42,365, giving a grand total for the collection of \$77,305. This makes it the most successful "studio sale" of works left by an artist in American auction history. The totals and average price per picture are higher than those of the Inness and Wyant sales.

The leading sales, with titles, buyers and prices, follow:

84—Landscape, J. Francis Murphy, to Henry Schultheis.....	\$370
85—Landscape and Cattle, George Foggenbeek, to John Levy....	200
86—Holland Landscape, J. H. Welsingbruch, to Holland Galleries	210
87—Pasture and Cattle, L. P. Desmar, to J. O. McDermott.....	150
88—A Group of Fair Women, F. H. Williams, to A. P. Gardiner.....	210
89—Rough Country, Alexander H. Wyant, to Franklin.....	270
90—Venetian Morning, W. Gedney Bunce, to H. F. Wright.....	360
92—The River's Edge, J. H. Twachtman, to C. A. Carlyle.....	160
93—The Spinning Wheel, J. S. H. Keever, to W. W. Seaman, agent	190
94—Venetian Fishing Boats, W. Gedney Bunce, to W. C. Thompson.....	490
95—Evening, George Inness, to W. H. McDonough.....	875
96—Pigs, Horatio Walker, to Holland Galleries.....	110
97—Evening Glow, W. Gedney Bunce, to W. W. Seaman, agent	280
98—Cattle, W. H. Howe, to John C. Payne.....	200
99—Autumn Twilight, C. H. Davis, to O. Bernet, agent.....	570

### PICTURES BY RANGER.

100—River and Trees, to McDonough Galleries.....	375
101—San Juan, Porto Rico, to L. E. Ellis.....	250

102—Sea and Shore, to Dr. A. C. Humphreys.....	160
103—Rock Terrace, to C. A. Carlye.....	240
105—Windy Skies, to John C. Payne.....	300
108—November, to A. M. Geddes.....	220
110—A New England Port, to O. Bernet, agent.....	230
111—Woodland Landscape, to C. A. Carlye.....	250
112—Seaside Meadows, to J. C. McDonough.....	210
113—Among the Birches, to W. C. Runyon.....	210
114—A Fresh Breeze, to Dr. A. C. Humphreys.....	170
115—The River Mason's Island, to L. E. Ellis.....	410
117—Through the Woods, to J. B. Clark.....	300
120—The Brook, to John C. Payne.....	250
122—Old Sand Road, to McDonough Galleries.....	410
123—Marine, Clearing Off, to R. Illoesa.....	340
124—Willows in Springtime, to John Levy.....	400
125—Landscape and Stream, to J. S. Issador.....	450
126—Landscape, Along the Coast, to Dr. R. B. Reitz.....	350
131—A Good Harbor, to E. T. Chapin.....	210
132—Clouds and Sunshine, to Dr. M. L. Rhein.....	400
133—Autumn's Glow, to W. W. Seaman, agent.....	425
134—Noank, Conn., to Dr. R. B. Reitz.....	500
135—The Arched Trees, to Mr. Franklin.....	625
136—Autumn Wood Interior, to J. C. Evans.....	470
137—Trees and Meadow, to W. W. Seaman, agent.....	900
138—Hilltop Road, to McDonough Galleries.....	500
139—Early Spring, to estate of R. H. Ensiger.....	1,600
140—Early Morning on the Sound, to George Broadhurst.....	600
141—The Edge of the Village, to H. S. Harkness.....	4,100
142—Bow Bridge, Moonlight, to George H. Ainslie.....	400
143—The Wood Lot, to M. Knoedler & Co.....	1,100
144—The Path Through the Woods, to George H. Ainslie.....	525
145—Through the Trees, to B. Arkell.....	975
146—Before the Daylight Is Gone, to John Levy.....	250
147—October Landscape, to John Levy.....	550
148—The Quarry Hill, to W. C. Thompson.....	650
149—Misty Afternoon, Rathburn Pond, to H. A. Rudkin.....	2,500
150—A New England Church, to Rohlf's Galleries.....	350
151—Twin Trees, to C. A. Black.....	2,500
152—The White Farmhouse, to Rohlf's Galleries.....	500
153—Heavy Clouds, to John Levy.....	675
154—Clouds and Sunshine, Peconnick Valley, to E. Silver.....	550
155—The Barns, to H. P. Wright.....	875
156—Moonlight and Star Shine, to O. Bernet, agent.....	1,325
157—Salt Meadows, to F. L. Montague.....	775
158—Cornfield, Lyne, Conn., to Holland Galleries.....	880
159—Long Pond, to C. J. McDonough.....	2,075
160—Moonlight, to Frederick Loeser.....	

& Co. ....	875
161—Sunset on the Mystic River, Conn., to Abraham & Straus.....	600
162—Sunrise at Noank, to Dr. M. C. Rhein.....	625
163—Long Point Marsh, to W. C. Runyon.....	575
164—Across the Sound, to Mr. Franklin.....	625



# SIXTY-FOUR OF RANGER PICTURES SELL FOR \$31,615

*Herald* - 3-30-17.  
C. Vanderbilt Barton Buys "The Sentinel" for \$1,550, Highest Price of the Session.

Before one of the largest assemblages that ever has attended a sale in the American Art Galleries, the first part of the collection of pictures belonging to the late Henry Ward Ranger, who died on last election day at the age of fifty-eight years, was sold last night by Thomas E. Kirby, yielding \$31,615. In this first division were sixty-four paintings by the artist himself and nineteen by his contemporaries, many of which had been presented to him. Part two will be sold tonight.

In almost every case the pictures brought higher prices than had been expected. Seldom have there been extensive public sales of the works of a single artist of note and the effect then has been to lower the average return for a single picture. Last night's dispersal of more than three score works by Mr. Ranger did not have this result, however.

"The Sentinel," by Mr. Ranger, was sold for the highest price of the evening, \$1,550, paid by C. Vanderbilt Barton, No. 1 West Seventy-second street. This painting represents a mighty oak, aged and gnarled, standing in solitary grandeur in an open, ploughed field. James Blackman paid \$1,050 for the sunlit wood scene called "Autumn, Mason's Island," and Miss R. H. Lorenz, as agent, gave \$1,000 for "The Outskirts of the Woods," chillier in its gray-green hues. "The Armory," an impression of the Seventy-first Regiment Armory, that was shown in the Berlin Exhibition of 1903, won applause as it was knocked down to P. Chester for \$575.

Other paintings by Mr. Ranger, the name of the new owner and the price paid were:—

Landscape, P. Chester.....	\$200
"By the Lake," O. Bernet, agent.....	210
"Summer's Greenery," T. E. Ellis.....	310
"Three Trees," R. Hosea.....	240
"On Fisher's Island," A. Birdsall, Jr.....	180
"Breaking Waves," McDonough Galleries.....	90
"Woodland Gray and Yellow," George Brookhurst.....	400
"Woods in Springtime," Vose Galleries.....	210
"Wide-Spreading Branches," C. A. Carlisle.....	160
"A Screen of Trees," H. A. Alstyne.....	240
"A Fisher's Island Cove," William Kudemmeister.....	110
"Across the Valley," H. Leroy Jones.....	130
"A Ledge of Rocks," Leroy Ireland.....	270
"Marine," P. Chester.....	150
"Wood Interior," H. S. Harkness.....	260
"A Tropical Landscape," H. K. Butler.....	260
"A Fisherman's Boat," A. Birdsall, Jr.....	90
"Woodland," Mrs. T. D. Montgomery.....	310
"A Windy Sky," O. Bernet, agent.....	210
"Bosset and Blue," P. Chester.....	220
"Late Autumn," A. K. Kohlman.....	240
"Rocks and Sea," A. Birdsall, Jr.....	150
"Seashore Meadows," T. E. Ellis.....	150
"Cottage and Trees," E. Coykendall.....	540
"Homeward Bound," Mrs. L. Loewenstein.....	280
"An Old County Farmhouse," E. P. Earle.....	875
"In the Woods," Leroy Ireland.....	400
"Holland Landscape," Cyril F. Peck.....	450
"The Meadow Farmhouse," McDonough Galleries.....	600

"A Country Road," C. S. Bond.....	360
"Farmhouse and Willows," H. Schultheiss.....	500
"A Camp of Oak Trees," H. S. Harkness.....	470
"Near Boulogne," T. Sylvester.....	240
"Willows at Berthier," P. Chester.....	550
"Spring Landscape," W. W. Seaman, agent.....	510
"Rocks and Dunes," K. Prentice.....	380
"June at Chateaugay," C. B. Barton.....	740
"The Mirrored Oak," Holland Galleries.....	900
"Moonlight—Noank," Dr. M. L. Rhein.....	850
"The Swamp Pasture," R. Hosea.....	1,000
"Marine—Green and Gold," E. A. Milch.....	625
"Sunset—Red and Gold," Indianapolis Art Gallery.....	750
"A Clearing in the Woods," W. S. Clark.....	650
"Old New England Houses," P. E. Chester.....	600
"The Palisades," Rohlf's Galleries.....	360
"A Ledge in the Woods," H. Murray.....	550
"Hilltop Pasture," McDonough Galleries.....	525
"Autumnal Hues," Rohlf's Galleries.....	650
"Blue Sea and Golden Sky," McDonough Galleries.....	700
"Rocky Ledge, Connecticut," Rohlf's Galleries.....	450
"Northeast Weather," W. A. Johns.....	230
"Stony Cove and Headland," McDonough Galleries.....	400
"Top of Lord's Hill," Holland Galleries.....	450
"Cloudland and Pasture," McDonough Galleries.....	575
"Autumn," Holland Galleries.....	600
"A View of the Sound," E. L. Montague.....	625
"An Arabesque," R. Hosea.....	600
"New York from Weehawken Heights," Dr. M. L. Rhein.....	475
"Along the Docks," James Blackman.....	250
"A Noank Pasture," Rohlf's Galleries.....	335

## RANGER PICTURES FETCH \$77,305; AVERAGE IS \$513

*Herald* - 3-31-17.

Mr. Harry S. Harkness Pays \$4,100, Highest Price of Sale, for "Edge of the Village."

Distinguished American artists and men and women of society seated in the assembly room of the American Art Galleries, No. 6 East Twenty-third street, last night, saw eighty-one paintings, comprising the second part of the collection of the late Henry Ward Ranger, sold for \$42,365, bringing the total receipts for the entire collection up to \$77,305. Of this amount 129 pictures by Mr. Ranger himself yielded \$66,240, or an average of about \$513 a picture. The latter figure constitutes a record in this country for a sale of this number of pictures by a single artist. The last high record was \$337, hung up at the sale of the Wyant collection some twenty-five years ago.

Harry S. Harkness paid the highest price of the final session and of the sale when he acquired, for \$4,100, "The Edge of the Village," one of the last pictures painted by Mr. Ranger, in 1916. It represents a New England town seen from a distance through a vista formed by two gnarled oaks. Two Ranger favorites, "Twin Trees" and "Misty Afternoon, Rathburn Pond," went for \$2,500 each, the former to C. A. Black and the latter to H. A. Rudkin. There was hearty applause when these pictures were placed on the stand. A



similar study in the artist's favorite color trinity, blue, green and yellow, known as "Long Pond," was purchased by C. J. McDonough for \$2,075.

As announced at the time of his death last election day, the proceeds of this sale and other funds raised from the dispersal of Mr. Ranger's property will be devoted to the purchase of pictures by American artists, which are to be hung in important galleries throughout the country, the National Gallery, at Washington, getting the preference.

Other paintings by Mr. Ranger sold for more than \$200, the new owners' names and the prices paid were:-

"River and Trees," C. J. McDonough.....	\$375
"San Juan, Porto Rico;" L. E. Ellis.....	250
"Rock Terrace," C. A. Carlisle.....	240
"Windy Skies," John C. Payne.....	300
"November," A. M. Geddes.....	220
"A New England Port," O. Bernet, agent.....	220
"Woodland Landscape," C. A. Carlisle.....	250
"Seaside Meadows," C. J. McDonough.....	210
"Among the Birches," W. C. Runyon.....	210
"The River Mason's Island," L. E. Ellis.....	410
"Through the Woods," J. B. Clark.....	300
"The Brook," John C. Payne.....	250
"Old Sand Road," C. J. McDonough.....	410
"Marine: Clearing Off;" R. Hosen.....	340
"Flows in Springtime," John Levy.....	400
"Landscape and Stream," J. S. Isidor.....	450
"Landscape—Along the Coast," Dr. R. B. Reitz.....	350
"A Good Harbor," E. G. Chapin.....	210
"Clouds and Sunshine," Dr. M. L. Rhelm.....	400
"Autumn's Glow," W. W. Seaman, agent.....	425
"Noank, Connecticut," Dr. R. B. Reitz.....	500
"The Arched Trees," Mr. Franklin.....	625
"Autumn Wood and Interior," J. C. Evans.....	470
"Trees and Meadow," W. W. Seaman, agent.....	900
"Hilltop Road," C. J. McDonough.....	500
"Early Spring," Estate of Ralph H. Enziger.....	1,600
"Early Morning on the Sound," George Broadhurst.....	600
"Bow Bridge, Moonlight," George H. Ainslie.....	400
"The Wood Lot," M. Knoedler & Co.....	1,100
"The Path Through the Woods," George H. Ainslie.....	525
"Through the Trees," B. Arkell.....	975
"Before the Daylight is Gone," John Levy.....	250
"October Landscape," John Levy.....	550
"The Quarry Hill," W. C. Thompson.....	650
"A New England Church," Rohlf's Galleries.....	230
"The White Farmhouse," Rohlf's Galleries.....	500
"Heavy Clouds," John Levy.....	675
"Clouds and Sunshine: Peconnick Valley," E. Silver.....	550
"The Barns," H. P. Wright.....	825
"Moonlight and Starshine," O. Bernet, agent.....	1,325
"Salt Meadows," F. L. Montague.....	775
"Cornfield: Lyme, Conn.", Holland Galleries.....	380
"Moonlight," Frederick Loeser & Co.....	375
"Sunset on the Mystic River, Conn.", Abraham & Straus.....	600
"Sunrise at Noank," Dr. M. C. Rhelm.....	625
"Long Point Marsh," W. C. Runyon.....	575
"Across the Sound," Mr. Franklin.....	625











ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
BEGINNING SATURDAY, MARCH 24TH, 1917  
AND CONTINUING UNTIL THE TIME OF SALE

---

COMPLETED PICTURES  
BY THE LATE  
HENRY WARD RANGER, N.A.

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
BY ORDER OF  
MR. CHARLES HENRY PHELPS  
AND  
MR. WILLIAM MACBETH  
EXECUTORS

ON THE EVENINGS OF THURSDAY AND FRIDAY  
MARCH 29TH AND 30TH, 1917  
BEGINNING AT 8.15 O'CLOCK

IN THE ASSEMBLY ROOM OF  
THE AMERICAN ART GALLERIES



ILLUSTRATED CATALOGUE  
OF  
**THE COMPLETED PICTURES**  
LEFT BY THE LATE  
**HENRY WARD RANGER, N.A.**

AND HIS COLLECTION OF WORKS  
BY SOME OF HIS CONTEMPORARIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF  
**MR. CHARLES HENRY PHELPS**  
AND  
**MR. WILLIAM MACBETH**  
EXECUTORS

ON THE EVENINGS HEREIN STATED  
IN THE NEW ASSEMBLY ROOM OF  
**THE AMERICAN ART GALLERIES**  
MADISON SQUARE SOUTH, NEW YORK

THE SALE WILL BE CONDUCTED BY  
**MR. THOMAS E. KIRBY**  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
**AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK CITY

1917



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## PREFATORY NOTE

The occasions have been rare when extensive public sales have been made of the work of any single artist of note. We can most readily recall the names of Wyant, Inness and Twachtman, whose studio contents were sold after their death; the first named some twenty-five years ago, the others following within a very few years. In each case surprise was expressed at the number of pictures left by these artists, the fact being overlooked that their work represented many years. This is equally true of the collection of pictures by Mr. Ranger here catalogued. For reasons best known to himself, almost every one of what we consider his best working years seems to have seen something reserved. Had he been aiming at leaving behind a chronological collection of his canvases for preservation in one group, he could hardly have chosen differently. The pictures now to be seen together for the last time doubtless give the opportunity Mr. Ranger desired to enable the public to make an estimate of his life work. It is true that to-day's estimate may not be the final one. It rarely happens that artists are fairly judged until time furnishes a proper perspective.

Up to within his last eight or ten years, Mr. Ranger was a fairly prolific painter. Gradually he tarried longer and longer over each canvas, and was often heard to say, during the last few years, that he would be very happy if he could produce each year four or five canvases that came near satisfying his critical estimate of his own work.

Only a few intimate friends, from time to time, saw the pictures of his last year grow under his hand. Many will surely be interested in seeing them now;—they are described

in the catalogue, but will be readily recognized without written description.

In his chosen method of painting, Mr. Ranger always bore in mind time's effect on his pigments. He always declared that passing years, mellowing and ripening them, would greatly enhance the beauty of his pictures. That this prophecy has been abundantly fulfilled, his older canvases give ample proof.

It was Mr. Ranger's custom to make direct out-of-doors sketches for all his pictures; sometimes careful pencil studies, of which his note books are full, at other times free oil sketches on small academy boards or panels. From these he painted his larger pictures. The sketches that appealed to him most he occasionally took up again and in finishing them produced some of his most intimate, charming pictures. Modest in size and fine in quality, they will doubtless be much prized.

WILLIAM MACBETH.

Henry W. Ranger, Sale

American Art Galleries, March 1917

No.	Price	Buyer	No.	Price	Buyer
1	\$ 30	Mrs. L.D. Montgomery	48	\$ 600	McDonough Galleries
2	525	H.S. Harkness	49	360	C.S. Baud
3	190	Mrs. L.D. Montgomery	50	500	Henry Schultheis
4	210	W. Coffin	51	470	H.S. Harkness
5	100	John W. Hutchinson	52	130	Aldrich Publishing Co
6	100	R.C. & N.M. Vose	53	550	P. Chester
7	180	E.A. Milch	54	510	V.W. Seaman, Agt
8	140	Mrs. L.D. Montgomery	55	350	Leroy Ireland
9	140	W.L. Clark	56	740	C.V. Barton
10	130	F. Loeser & Co	57	900	Holland Galleries
11	130	W.W. Seaman, Agt	58	850	Dr. M.L. Rhein
12	110	A.C. Humphrey	59	1000	R. Hosea
13	130	W.W. Seaman, Agt	60	625	E.A. Milch
14	80	M.H. Martin	61	750	Indiana Art Institute
15	110	R. Hosea	62	650	W.L. Clark
16	100	Amos Birdsall, Jr	63	600	P. Chester
17	110	R.C. & N.M. Vose	64	360	Rohlf's Galleries
18	110	W.L. Black	65	550	Hugh Murray
19	60	American Art News Co	66	525	McDonough Galleries
20	200	P. Chester	67	550	Rohlf's "
21	210	S.F. Rothschild	68	575	P. Chester
22	310	L.E. Ellis	69	700	McDonough Galleries
23	240	R. Hosea	70	450	Rohlf's "
24	120	Amos Birdsall, Jr	71	230	W.A. Johns
25	90	McDonough Galleries	72	400	McDonough Galleries
26	400	Geo. Broadhurst	73	450	Holland "
27	210	R.C. & N.M. Vose	74	575	McDonough "
28	160	C.A. Carlisle	75	600	Holland "
29	240	Henry A. Van Alstyne	76	1550	C.V. Barton
30	110	Wm. Kuchenmeister	77	625	F.L. Montague
31	130	H. Leroy Jones	78	600	R. Hosea
32	270	H. Leroy Ireland	79	1000	R.H. Lorenz, Agt
33	150	P. Chester	80	475	Dr. M.L. Rhein
34	260	H.S. Harkness	81	250	James Blackman
35	260	H.K. Butler	82	335	Rohlf's Galleries
36	90	A. Birdsall, Jr	83	1050	James Blackman
37	310	Mrs. L.D. Montgomery	84	370	Henry Schultheis
38	210	Otto Bernet, Agt	85	200	John Levy
39	220	P. Chester	86	210	Holland Galleries
40	240	A.K. Kohlmann	87	150	J.O. McDermott
41	150	A. Birdsall, Jr	88	210	A.P. Gardiner
42	150	L.E. Ellis	89	270	M. Franklin
43	540	Edw. Coykendall	90	360	H.P. Wright
44	230	Mrs. L. Lowinson	91	130	John J. Louney
45	875	E.P. Earle	92	160	C.A. Carlisle
46	400	Leroy Ireland	93	190	W.W. Seaman, Agt
47	450	Cyril F. Peck	94	490	W.C. Thompson

THE UNIVERSITY OF TORONTO LIBRARIES

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

1950-1951

SCOTT, R. E.

No.	Price	Buyer	No.	Price	Buyer
95	\$875	W.H. McDonough	146	\$ 250	John Levy
96	310	Holland Galleries	147	550	"
97	260	W.W. Seaman, Agt	148	650	W.C. Thompson
98	200	John C. Payne	149	2500	Henry A. Rudkin
99	570	H.C. Cornwall	150	350	Rohlfs Galleries
100	375	C.J. McDonough Gallery	151	2500	C.A. Black
101	250	L.E. Ellis	152	500	Rohlfs Galleries
102	160	A.C. Humphrey	153	675	John Levy
103	240	C.A. Carlisle	154	550	E. Silver
104	140	W.H. McDonough	155	825	H.P. Wright
105	300	Hohn C. Payne	156	1325	Edw. Coykendall
106	160	"	157	775	F.L. Montague
107	160	L.E. Ellis	158	380	Holland Galleries
108	220	A.M. Gerdes	159	2075	C.J. McDonough
109	140	G.R. Gabrul	160	375	F. Loeser & Co
11023	230	H.C. Cornwall	161	600	Abraham & Straus
111	250	C.A. Carlisle	162	625	Dr. M.L. Rhein
112	210	C.J. McDonough	163	575	W.C. Runyon
113	210	W.C. Runyon	164	625	M. Franklin
114	170	A.C. Humphrey			
115	410	L.E. Ellis			
116	160	Henry A. Rudkin			
117	300	Mrs. J.B. Clark			
118	150	Henry Schultheis			
119	180	Otto Bernet, Agt			
120	250	John C. Payne			
121	140	Robt. J. Willis			
122	410	C.J. McDonough Galleries			
123	340	R. Hosea			
124	400	John Levy			
125	450	Joseph S. Isidore			
126	350	Dr. Ralph B. Reitz			
127	150	W. Coffin			
128	160	"			
129	150	F. Loeser & Co			
130	160	Thos. Keating			
131	210	E.T. Chapin			
132	400	Dr. M.L. Rhein			
133	425	W.W. Seaman, Agt			
134	500	Dr. Ralph B. Reitz			
135	625	M. Franklin			
136	470	J.C. Evans			
137	900	W.W. Seaman, Agt			
138	500	C.J. McDonough			
139	1600	Estate of Ralph Ensign			
140	600	George Broadhurst			
141	4100	H.S. Harkness			
142	400	Geo. Ainslie			
143	1100	M. Knoedler & Co			
144	525	Geo. H. Ainslie			
145	975	B. Arkell			



## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE



FIRST EVENING'S SALE  
THURSDAY, MARCH 29, 1917  
AT THE AMERICAN ART GALLERIES  
BEGINNING AT 8.15 O'CLOCK

---

WORKS OF CONTEMPORANEOUS ARTISTS COLLECTED BY THE LATE HENRY WARD RANGER, N.A.

Catalogue Nos. 1 to 19, inclusive

No. 1

*30<sup>00</sup>*  
ROBERT L. NEWMAN

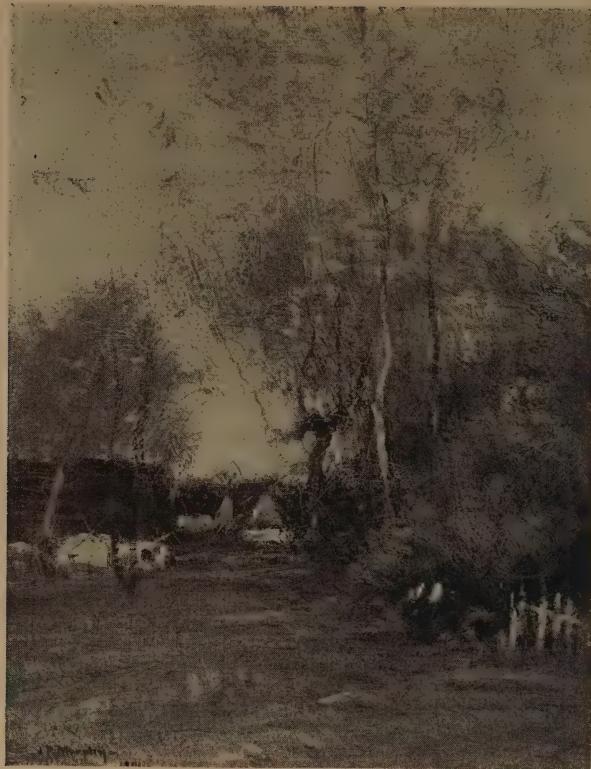
AMERICAN: 1827—

*Mrs. L. S. Montgomery*  
*MADONNA AND CHILD*

*Height, 8 inches; width, 6 inches*

THE crimson skirt and deep blue waist of the Madonna make brilliant notes of color in this modern evocation of this favorite painter's theme. The flesh of the Mother's face and the Child's figure are warm with the flush and feeling of life.

*Signed at the lower left.*



No. 2

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

BARNs AND TREES

*Height, 8 inches; width, 6 inches*

26. S. Barkness

*one of  
Hudson  
Painted*

At the edge of a grove of trees is shown a huddle of red roofed barns. The trees in the foreground are almost bare of their leafage and behind them is a lovely sky ranging from pale blue and white to smoke gray at the top of the picture.

*Signed at the lower left, and dated 1901.*

No. 3

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

LANDSCAPE

Height,  $5\frac{1}{2}$  inches; length,  $10\frac{1}{2}$  inches

*R. A. Blakelock  
J. Delano*

A VIEW through a glade between two clumps of trees showing a lake, distant hills, and a characteristic Blakelock blue and white sky.

*Signed at the lower left.*

No. 4

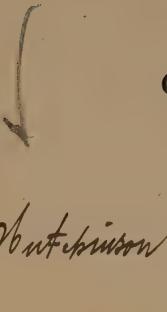
WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

ST. GEORGIO, VENICE

Panel: Height, 13 inches; width,  $8\frac{1}{2}$  inches

A SKETCH in pale tones of the famous Venetian church rising from the water in which its bulk is reflected brokenly. On the back of the panel is a rough sketch of fishing boats and the title of this picture in the artist's hand with his signature, making an interesting possession.

100 oo  
John W. Hutchinson  
  
No. 5

CHARLES FRANÇOIS DAUBIGNY

(ATTRIBUTED)  
FRENCH: 1817—1878

EVENING SCENE

Panel: Height, 8½ inches; length, 15 inches

A LOW-TONED view of a river, with its farther bank and the clump of trees at the right deep in shadow. The sky is filled with the last light of the sinking sun, reflections of which gleam on the water in the foreground where cows are drinking.

Signed at the lower left.

100 oo  
R. B. & N. M. Rose

No. 6

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

AT ANCHOR

Panel: Height, 8½ inches; length, 13 inches

A TRAMP steamer of an old-fashioned type lies at her mooring in Venetian waters. Native boats are seen in the distance and gray clouds partly obscure the blue sky.

Signed at the lower left, W. GEDNEY BUNCE, VENICE.

No. 7

*180<sup>00</sup>*  
J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—  
*J. A. Milch*

*GUSTY WEATHER*

*Water Color: Height, 12 inches; width, 9 inches*

By the side of a stream in a green meadow stands a clump of trees from which the leaves are whirling away under the strong wind indicated by the stormy sky. In the distance is seen another group of trees in autumnal coloring. A gift from Mr. Murphy to Mr. Ranger as the dedication shows.

*Signed at the lower left.*

*At the lower right, "To my friend Ranger, Mar. 23, '86."*

No. 8

*140<sup>00</sup>*  
ARTHUR WARDLE

ENGLISH: CONTEMPORARY  
*W. H. D. Montgomery*

*LIONS—MOONLIGHT*

*Pastel: Height, 9½ inches; length, 13½ inches*

A CHARACTERISTIC study, by this distinguished British animal painter, of two lions and a lioness, prowling across the desert beneath a clear blue tropical sky.

*Signed at the lower right.*

No. 9

140<sup>00</sup>

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

W. L. Clark

MARINE—VENICE

*Panel: Height, 8½ inches; length, 13 inches*

ONE of this artist's favorite compositions. Venetian fishing boats with high-peaked lugsails stained pale yellow or red lying motionless on the calm waters of the Adriatic.

*Signed at the lower left, W. G. B., VENICE.*

No. 10

130<sup>00</sup>

WILLIAM HENRY HOWE, N.A.

AMERICAN: 1846—

BLACK AND WHITE COWS

*Panel: Height, 10 inches; length, 14 inches*

A DROVE of black and white cows are seen standing and grazing in a flat green meadow. In the background at the right is an old windmill and two others are seen on the horizon. A personal souvenir of two artists.

*Signed at the lower right.*

*Dedicated at left, "A mon ami, H. W. Ranger."*

No. 11

WILLIAM HENRY HOWE, N.A.

130<sup>00</sup>

AMERICAN: 1846—

W.W. Seaman, CATTLE IN PASTURE

Agent

Height, 11 inches; length, 13 inches

In the foreground two red and white cows stand at the edge of a drinking pool in a green meadow that is beginning to burn brown. A third cow is seen at the left and in the background is a bright blue sky, red-leaved trees and a stone wall.

*Signed at the lower left and dedicated, "To my friend Ranger,  
1901."*

No. 12

JACOB SIMON HENDRIK KEVER

110<sup>00</sup>

DUTCH: 1854—

A. & C. Humphrey

DUTCH MADONNA

Water Color: Height, 14 inches; width, 12 inches

INTERIOR of a Dutch peasant's cottage showing a mother holding a sleeping babe in her arms. She sits behind a wooden table placed before a window at the right on which stands a bowl of earthenware.

*Signed at the lower right.*



No. 13

130<sup>2</sup>

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

*W.W. Seaman, Agent* GATHERING SEA-WEED

*Height, 8 inches; length, 18 inches*

ON a sea-beach under a rolling blue gray sky a numerous group of men are engaged in gathering sea-weed. Four of them are piling it up on an ox-cart in the center of the picture and to the right and left are other men helping in the work. At the left the sand dunes rise up in an irregular mass against the sky.

*Signed at the lower left.*

No. 14

HERMAN FREDERIK KAREL TEN KATE

DUTCH: 1822—1891

*80<sup>00</sup>*  
*H. Martin*  
***AN OLD STREET IN ROUEN***

*Water Color: Height, 11 inches; length, 14 inches*

A COLORFUL view of an old street in Rouen with peasants in blue smocks, the wall at the right covered with posters. An arched passageway gives a view beyond of houses and a glint of blue and white sky.

*Signed at the lower left, and dated ROUEN, '85.*

No. 15

*110<sup>00</sup>*  
*Z. Rosea*  
**WILLIAM GEDNEY BUNCE, N.A.**

AMERICAN: 1840—1916

***THE MOORING BUOY***

*Panel: Height, 14 inches; length, 17 inches*

ONE of the great red mooring buoys that are “laid down” in foreign harbors is the chief object in this picture. Its worn red-toned bulk floats in the calm water of the Adriatic, the tide making a ripple along its side. In the distance are seen white-sailed feluccas and the smoke of a steamer.

*Signed at the lower right, W. GEDNEY BUNCE, VENICE.*

No. 16

100 <sup>20</sup>

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

Amos Burdall Jr.

COWS

Panel: Height, 13 inches; length, 18 inches

In the foreground two cows are standing in profile and beyond at the left another one is lying on the grass of the meadow. Strong sunlight floods the whole scene from out of a clear blue sky.

*Signed at the lower left.*

No. 17

110. <sup>00</sup>

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

R. S. x N. M. Tasse

MARINE

Panel: Height, 14 inches; length, 17 inches.

FLAT mud banks stretch away at the left of the picture, calm water filling all the rest of the view to the horizon. A red-sailed felucca and the smoke of a distant steamer make strong notes of color against the blue sky that is obscured by pinkish gray clouds above.

*Signed at the lower left.*

✓

No. 18

110<sup>00</sup>

W. L. Clark

J. F. MILLET

(ATTRIBUTED)

FRENCH: 1814—1875

**HEAD OF A BOY**

*Height, 18 inches; width, 15 inches*

THE head and bust of a typical ruddy-cheeked blond French peasant lad. He is looking upward and toward the right, the forefinger of his left hand held against his lower lip suggesting wonderment rather than surprise. In his right hand he holds an apple against the red kerchief tied loosely around his throat.

*Signed at the lower right, J. F. M.*

No. 19

60<sup>00</sup>

L. Art Nys 6<sup>00</sup>

LOUIS ARTAN

BELGIAN: 1837—1890

**DUTCH RIVER SCENE**

*Height, 11 inches; length, 25 inches*

BENEATH the lowering skies of Holland a river washes up into a long streak of foam on the flat shore in the foreground. A town spreads along the opposite bank with windmills and church spires breaking the low line of red and gray-walled houses. At the right is seen a Dutch river boat with a tinted lugsail.

*Signed at the lower right.*

PAINTINGS BY THE LATE  
HENRY WARD RANGER, N.A.

Catalogue Nos. 20 to 83, inclusive



No. 20

200<sup>00</sup>  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

P. Chester

LANDSCAPE

*Panel: Height, 12 inches; length, 16 inches*

FROM a little salt water cove a low hillside rises from right to left. At the right is a mass of trees and at the left two trees rise out of the green and russet slope amidst a mass of huge gray rocks.

*210*  
No. 21

## HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

### BY THE LAKE

*F. Rothschild*  
*Millboard: Height, 12 inches; length, 14 inches*

At the edge of a lake on which is seen a man in a fishing punt rises a group of trees touched with autumn's red. Old gray barns are at the left and at the right are two red-and-white-walled houses. Against the deep blue sky float a few white clouds.

*Signed at the lower left, and dated.*

No. 22

## HENRY WARD RANGER, N.A.

*310*  
AMERICAN: 1858—1916

### SUMMER'S GREENERY

*L. B. Ellis*  
*Millboard: Height, 12 inches; length, 14 inches*

In the foreground a brook winds through a rich green meadow behind which is seen a line of slender trees marking the edge of a barnyard. The barn and the outhouses are at the foot of a hill that slopes back to meet a blue sky dotted with white clouds. At the left is a dark green tree and at the right a grove of trees rises up to the top of the picture.

*Signed and dated at the lower left.*



No. 23

240<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

R. Rosea

THREE TREES

*Panel: Height, 12 inches; length, 16 inches*

By the bank of a river stand three trees at the edge of a little cove beyond which the spectator sees a tree-covered point of land and rising ground on the stream's opposite shore.

No. 24

*120<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Thomas Birdsall Jr.*  
**ON FISHER'S ISLAND**

*Panel: Height, 12 inches; length, 16 inches*

BEHIND a steep-banked cove into which the blue water churns up in white froth rises one of the familiar grass-grown hills of Fisher's Island. In the foreground is meadow land and beyond the seaward edge of the hill another height shows at the left.

No. 25

*90.<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*c Through Galleries*  
**BREAKING WAVES**

*Panel: Height, 12 inches; length, 16 inches*

GREENISH blue water breaks into whitecapped waves over a bar forming a long line across the empty sea. Tumbling cloud masses drive across the sky that deepens from pale blue at the horizon to dark blue at the top of the picture.



No. 26

*400<sup>00</sup>*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*Geo. Broadhurst* WOODLAND-GRAY AND YELLOW

Millboard: Height, 16 inches; width, 12 inches

IN the foreground a tiny pool reflects the gray tree trunks rising behind it on the branches of which are left some yellow leaves. Leaves of the same hue cover the ground and in the background a pale blue sky shows through the branches.

*210<sup>00</sup>*  
No. 27

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*J. x N.M. Vase*

WOODS IN SPRINGTIME

*Panel: Height, 12 inches; length, 16 inches*

IN a bit of woodland where gray boulders lie scattered on a valley's slope two trees stand almost in line and form the chief note in the bright springtime scene. A man in red shirt and white hat stands by the trees and behind him is a dense thicket.

No. 28

*160<sup>00</sup>*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*a. Carlisle*

WIDE-SPREADING BRANCHES

*Millboard: Height, 12 inches; length, 16 inches*

THE low underspreading branches of an old tree form a two-toned pattern of color against a pale blue sky. It rises out of a green pasture beside a low stone wall and beyond is a dim prospect of trees and distant hills.

*Signed at the lower left, and dated 1907*



No. 29

240<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

Henry A. Van Alstyne

A SCREEN OF TREES

Panel: Height, 12 inches; length, 16 inches

GRAY rocks rise up at the left and trees stand along the fore-shore, making, with their branches, a screen through which the eye searches out a stretch of pale blue water and a sky of the same hue.

*110*  
No. 30

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Wm. Kupenmeister*  
**A FISHER'S ISLAND COVE**

*Panel: Height, 12 inches; length, 16 inches*

THIS study of one of Mr. Ranger's favorite coast scenes shows an indentation of the shore with the blue water running up on a hard sand beach. The eroded end of a green hill fills the right of the canvas, while beyond is the line of hill that marks the other boundary of the cove. A loosely brushed in whitish blue sky runs up to the top of the picture.

*Signed at the lower left.*

No. 31

*130*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Henry Jones*  
**ACROSS THE VALLEY**

*Millboard: Height, 12 inches; length, 16 inches*

FROM the edge of a natural terrace the eye is carried over a line of tree tops to a valley dotted with farmhouses. Beyond is another line of trees and under a gray sky one looks farther on to a faint line of hills.

*Signed at the lower left.*



No. 32

270<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*H. Ward Ireland*

A LEDGE OF ROCKS

Panel: Height, 12 inches; length, 16 inches

THROUGH bare-branched trees in the strong sunlight one sees an outcropping ledge of lichen-covered rocks barred with the sharp shadows of the tree trunks. Above, and to the right, is a natural terrace, while to the left one looks through the trees into the blue distance.

*Signed at the lower left and dated.*

No. 33

*150<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*P. Chester*  
**MARINE**

*Panel: Height, 12 inches; length, 16 inches*

ON a calm sea four fishing boats are seen at anchor, several old mooring posts making definite notes of color near at hand. Lazy white clouds float overhead in a windless sky.

*Signed at the lower left.*

No. 34

*260<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*V. S. Harkness*  
**WOOD INTERIOR**

*Millboard: Height, 12 inches; length, 16 inches*

IN the shadow of a grove the outcropping rocks and tree boles take on a bluish gray tone. Beyond, in a clearing, the sunlight marks a band of light on the earth that also illuminates the trees beyond, above which is caught glimpses of a bright blue sky.

*Signed at the lower left.*



No. 35

260<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

H. K. Butler

A TROPICAL LANDSCAPE

Panel: Height, 12 inches; length, 16 inches

PROBABLY a scene in Porto Rico. Feathery tropical trees rise up at the right of the picture above a white native house. A clump of trees and a single palm are at the left and across a flat plain are seen houses and blue hills. Over the whole scene is one of the rain-laden cloud masses that discharge their contents over the countryside at regular and irritating intervals.

*Signed at the lower left.*

*90<sup>00</sup>*  
*Birdsell Jr.*  
No. 36

## HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

### *A FISHERMAN'S BOAT*

*Millboard: Height, 12 inches; length, 16 inches*

A SYMPHONY in blue and white and green is this lovely 'long-shore picture. Near at hand on the still water floats a fisherman's powerboat moored to a post. Across the water is seen a low shore line, dunes for the most part with rows of trees at the right.

*Signed at the lower left, and dated 1906*

No. 37

## HENRY WARD RANGER, N.A.

*310<sup>00</sup>*  
*L. D. Montgomery*  
AMERICAN: 1858—1916

### *WOODLAND*

*Panel: Height, 12 inches; length, 16 inches*

BARE second growth trees rise out of the rock strewn earth. Cutting across the center of the picture is a stone wall behind which is seen a thick growth of trees, all under a pale blue sky seen through a haze of white clouds.

*Signed at the lower left.*



No. 38

*210. 00*      HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

Otto Berney, Agent

*A WINDY SKY*

Millboard: Height, 12 inches; length, 16 inches

ACROSS a pale blue sky big and little masses of cumulus clouds are driven by a high wind that wrecks its will on flying leaves. In the foreground is a ploughed field of rich earth and in the middle distance are seen two figures with a clump of shapely trees behind them at the right, while at the left one tree spires above a distant grove rich in the greenery of late summertime.

*Signed at the lower left.*

*220<sup>00</sup>*  
No. 39

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**RUSSET AND BLUE**

*P. Chester*  
*Millboard: Height, 12 inches; length, 16 inches*

THE center of the picture is almost filled with a fine oak tree, the leaves of which are turned to a russet hue. Overhead is a superb blue sky with white clouds floating across it and in the background is a mass of trees giving glimpses of the sky beyond.

*Signed lower left, and dated '97.*

No. 40

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**LATE AUTUMN**

*K. Koplmann  
140<sup>00</sup>*  
*Millboard: Height, 12 inches; length, 16 inches*

A FEW trees, silver gray as to trunks, pale russet as to foliage, are grouped in the center and right of the picture under a greenish blue sky veiled by faint gray clouds. A green and brown pasture is in the foreground and a pile of boulders is massed beneath the trees.

*Signed at the lower left, and dated '92.*

No. 41

*150<sup>00</sup>*

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**ROCKS AND SEA**

*A. Burdall Jr.*

*Panel: Height, 12 inches; length, 16 inches.*

SOFT masses of cumulus clouds drive across a blue sky beneath which is seen a broad expanse of green blue water touched here and there with white caps. From the rock-strewn beach in the foreground one looks across to a distant shore with suggestions of houses and sails and low hills.

*Signed at the lower left.*

No. 42

*150<sup>00</sup>*

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**SEASHORE MEADOWS**

*L. E. Ellis*

*Millboard: Height, 12 inches; length, 16 inches*

MILES of slightly rolling meadow land such as one sees along our Eastern seashore stretches away from the eye, dotted with rocks, bushes, stunted trees and pools of water. Two figures are at the right and overhead is a lovely blue sky splashed with great cloud masses of white and gray.

*Signed at the lower left.*

No. 43

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*540<sup>20</sup>*  
*dy. by Kendall*  
COTTAGE AND TREES

*Height, 18 inches; length, 26 inches*

A WHITE-WALLED red-roofed cottage is partly seen in the background behind a line of willows. The sunlight brightens its wall and falls on the blossoming trees in the dooryard. A dense mass of trees rises behind at the right, and at the left is a prospect of flat tilled fields. A man on a white horse stands in the shadow of the willows and overhead is a bright blue sky dotted with sunlit fleecy clouds.

*Signed at the lower left.*

No. 44

*180<sup>20</sup>*  
*v. L. Garrison*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

HOMEWARD BOUND

*Height, 18 inches; length, 26 inches*

ACROSS a lonely moor a shepherd walks with his sheep and dog, the moonlight making the backs of the sheep gleam with high lights. The blue of the sky is reflected in a pool of water and the full moon and bright stars shine out of a sky that is partly obscured by darkling clouds.

*Signed at lower left and dated.*



No. 45

875<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

E.P. Earle

AN OLD COUNTRY FARMHOUSE

*Height, 18 inches; length, 24 inches*

ALONG a lane that runs to a white-walled, steep-roofed farmhouse a peasant woman is walking homeward and in the lush green meadow is seen another woman with a flock of geese. Smoke rises from the chimney of the farmhouse against a dense grove of tall trees at the right of the picture, while beyond the meadow in the background runs a line of green hills, all under a tender early evening sky.

*Signed at the lower left.*

No. 46

*400<sup>00</sup>*  
*Henry Ireland*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**IN THE WOODS**

*Height, 18 inches; length, 26 inches*

CARPETED with red and russet leaves and dotted with rocks, the earth stretches away from the eye amongst a growth of trees. Their foliage is turned red and yellow and the mass of leafage in the middle distance glows in the hot light of the unseen sun.

*Signed at the lower left, and dated 1900*

No. 47

*450<sup>00</sup>*  
*Wm F. Peck*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**HOLLAND LANDSCAPE**

*Height, 18 inches; length, 26 inches*

A LOW-WALLED farmhouse is at the right of the picture with two green trees toward the center, in a rich grass meadow. Other houses are seen at the left in a grove of trees and in the foreground is a narrow stream on which is a man in a punt tending a brush fire. Over the scene is a characteristic Low Country sky of gray and white clouds.

*Signed at the lower left.*



No. 48

600<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*McDonough Galleries* THE MEADOW FARMHOUSE

*Height, 18 inches; length, 26 inches*

SET at the waterside edge of a wide expanse of meadows is a white farmhouse with its attendant barns and outhouses partly screened from view by the line of thick growing trees before it. A man is in a skiff at the right and on the bank by him another in a red shirt sits on a white horse. Overhead is a brilliant cloud-flecked sky.

*Signed at the lower left, and dated '96.*

No. 49

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*360<sup>00</sup>*  
*J.S. Ward*  
A COUNTRY ROAD

*Height, 18 inches; length, 26 inches*

FROM the foreground a country road runs directly away from the spectator curving slightly to the left in the distance. A man in a red shirt walks along at the right and on either side are white and red houses. Trees line the road and masses of them are seen in the distance.

*Signed lower left and dated.*

No. 50

*500<sup>00</sup>*  
*Henry Ward Ranger*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

FARMHOUSE AND WILLOWS

*Height, 18 inches; length, 26 inches*

AGAINST a hillside crowned by a crude barn stands a white farmhouse overhung by a tree in spring leafage. A woman is feeding chickens in the meadow that runs to the lower edge of the picture. A shallow pool is at the right behind which is a line of willow trees. The whole scene is bathed in the misty atmosphere of springtime.

*Signed at the lower left.*



No. 51

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*A CLUMP OF OAK TREES*

*Height, 18 inches; length, 26 inches*

*470<sup>00</sup>*  
*H. S. Harkness*  
IN the center of the picture on a slight elevation is a dense clump of old oak trees, their russet leaves touched to lighter hues by the strong light of the sinking sun. A red-shirted man on a white horse is at the edge of the trees. There is a pool in the foreground and beyond, to right and left, stretches an empty landscape.

*Signed at the lower left, and dated '96.*

No. 52

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*180<sup>—</sup>*  
*W. H. Ranger Publishing Co: NEAR BOULOGNE 180*  
*Height, 18 inches; length, 26 inches*

A FISHING smack is lying at anchor off the coast beneath a lovely blue sky barred with long lines of cumulus clouds through which patches of brighter blue sky are glimpsed, the whole making a canvas noteworthy for its calm serenity.

*Signed at the lower left, and dated '93.*

No. 53

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*550<sup>—</sup>*  
*P. Chester*  
*WILLOWS AT BERTIER*  
*Height, 18 inches; length, 26 inches*

AT the right of the canvas the trees of the title form a dense mass along a grass road on which is seen a man riding a white horse. A solitary tree is between him and a pond in the foreground, while to the left stretches a broad expanse of meadow-land with farm houses in a clump of trees. Overhead is an exquisite blue sky across which drive masses of fleecy clouds of gray and white.

*Signed at the lower left, and dated '94.*

No. 54

*510<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*W.W. Seaman,  
Agent*

**SPRING LANDSCAPE**

*Height, 18 inches; length, 26 inches*

A GRAY-WALLED farm outhouse with a steep roof stands in the shadow of a line of trees at the left of the composition. The sunlight casts deep shadows on the meadow in the foreground, where a pool reflects the blue of the bright sky overhead. Another line of trees stands by a wall crossing the center of the picture and beyond are groves of trees, their tops illumined by the strong sunlight.

*Signed at the lower left and dated.*

No. 55

*350<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Henry Ireland*

**ROCKS AND DUNES**

*350*

*Height, 25 inches; length, 30 inches*

A ROLLING expanse of dunes back of the sea, a glimpse of which is caught over a depression of the land at the left. The earth is overgrown with coarse green grass and shrubs, and gray boulders and outcropping rock ledges are everywhere. A solitary tree rises from the top of the dunes against a windy sky.

*Signed at the lower left and dated.*



No. 54—SPRING LANDSCAPE



No. 56

740<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

J. V. Barton

JUNE AT CHATEAUGAY

Height, 18 inches; length, 26 inches

A BLUE sky overhead that changes to the palest tint on the horizon, across which float cumulus white clouds touched with mauve tones, overhangs a wide meadow through which runs a narrow stream. On the nearer shore is seen a man in a punt, while at the left is a thicket of trees. A village is indicated at the farther side of the meadow at the edge of the line of trees on the horizon.

*Signed at the lower left, and dated '97.*

No. 57

*900. 00*  
*Hawd Galleries*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**THE MIRRORED OAK**

*Height, 28 inches; length, 36 inches*

IN the center of the picture stands a noble oak tree, slightly apart from its fellows, its gray trunk and red-leaved branches reflected in the pool in the foreground. Figures are seen at the base of the tree on either side and beneath the oak one looks across a flat plain with a suggestion of a town and low hills on the horizon. The sky is greenish blue with yellowish clouds.

*Signed at the lower left, and dated 1904.*

No. 58

*850. 00*  
*J. M. L. Rhein*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**MOONLIGHT—NOANK**

*Height, 28 inches; length, 36 inches*

A LONGSHORE scene at Noank under the light of a hot summer's moon that shines full-orbed out of a greenish blue sky, its light tinting the few clouds to yellow and pale pink. Boats with riding lights lie at anchor and on the near shore are seen landings, a cottage and a clump of trees.

*Signed at the lower left.*

No. 59

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

1000<sup>00</sup>  
R. Rosea

**THE SWAMP PASTURE**

*Height, 28 inches; length, 36 inches*

THROUGH two clumps of trees left standing by the wood-choppers, one of whom stands by a pile of cordwood in the center of the picture, the eye is carried across a wide expanse of flat country under a lovely blue sky crossed by yellowish white clouds. In the extreme distance are low hills that rise gradually at the left.

No. 60

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

625<sup>00</sup>  
J. A. Milch

**MARINE—GREEN AND GOLD**

*Height, 28 inches; length, 36 inches*

THE sinking sun is filling the brilliant sky with upshooting bands of yellow, red and darker toned clouds. Beneath this glory of light spreads a broad expanse of water on which float two boats that serve to accentuate the effect of solitude. The yellow and red tones of the sky are reflected in the greenish blue water.

*Signed at the lower left.*



No. 59—THE SWAMP PASTURE

No. 61

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*V.8  
C.*  
**SUNSET—RED AND GOLD**

*750<sup>oo</sup>*  
*Indiana  
Art Institute*  
*Height, 28 inches; length, 36 inches*

A REFULGENT golden sky touched with clouds tinted with red and pink lights is the center of interest in this canvas. Looking across from a pool in the foreground, where floats a red skiff with two figures seated in it, there is a grove of oaks at the right in full red and green foliage and at the left another distant grove in the hot sunlight, with a white church thrusting its spire up against the sky.

*Signed at the lower left and dated.*

*1915*

No. 62

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*650<sup>oo</sup>*  
*W.L.Clark*  
**A CLEARING IN THE WOODS**

*Height, 28 inches; length, 36 inches*

THE broad shadowed foreground slopes upward to a point and is lost to view where the clearing ends in the woods beyond. To the left the trees have turned a deep orange red and contrast strongly with those on the right with their dull-brown foliage. A couple of men in the opening are apparently gathering firewood, and a pile of fagots lie on the ground back of a large stone. A figure is seen approaching at the edge of the clearing in the background. The sky overhead is a greenish-blue, and is streaked with clouds.

*Signed at left, and dated 1899.*



No. 61—SUNSET—RED AND GOLD

No. 63

*600<sup>m</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**OLD NEW ENGLAND HOUSES**

*P. Bresler*  
*Height, 28 inches; length, 36 inches*

AT the head of a salt water cove with old skiffs on its surface stand two New England houses at the end of a country road. Time has faded the paint on them into soft grays and pink and green, and this gayety of color is enriched by blooming trees nestling close to them. At the left a bare rocky hill rises. At the right, pasture land goes back to a line of sunlit trees. A white cloud floats in solitary glory above these trees and the uppermost sky is filled with white cloud forms. Figures are seen by the boats and on the meadows.

*Signed at the lower left.*



No. 63—OLD NEW ENGLAND HOUSES

No. 64

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

360<sup>2</sup>

*THE PALISADES*

*Height, 28 inches; length, 36 inches*

*Rothko Galleries*

THE hot brilliance of the afternoon sun is the dominant note in this painting. It illuminates the clouds barring the blue sky; it glows on the walls and towers of the buildings on the plain at the top of the Palisades, and is reflected in the blue and white water of the North River. Secondary to this play of gorgeous sunlight are the ships and factories and other water-side activities at the foot of the heights, these taking their proper place in the color scheme like a sonorous bass accompaniment to tonal flights in the treble.

*Signed at lower left and dated.*

No. 65

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

550<sup>2</sup>

*Young Murray*

*A LEDGE IN THE WOODS*

*Height, 28 inches; length, 36 inches*

ON one of those still days in autumn when the sun burns with its heat, the artist has been looking through a grove of second growth trees at a ledge of lichen-covered rocks that rises abruptly from the level of the leaf-strewn earth in the foreground. Above the ledge on a natural terrace one looks through serried ranks of trees with one opening lit by the sun, while through the interstices of the trunks and foliage gleams a jewel-like blue sky.

*Signed at lower left, and dated 1901*

*525<sup>00</sup>*  
No. 66

## HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

### *HILLTOP PASTURE*

*Height, 28 inches; length, 36 inches*

FROM a rock-strewn foreground the irregular tracings of an old cart road runs directly away from the spectator toward an opening in a low stone wall that cuts across the pasture. Beyond, a low hill rises to the skyline and in the center on its crest are seen a few cows grazing. The lichen-covered boulders and stone wall in the foreground make parti-colored notes in this tonal scheme of green and pale rose that is overhung by a bracing cloudland expanse, truly representative of the artist's nature.

*Signed at the lower left and dated.*

No. 67

## HENRY WARD RANGER, N.A.

*550<sup>00</sup>*  
AMERICAN: 1858—1916

### *AUTUMNAL HUES*

*Height, 28 inches; length, 36 inches*

AGAINST a dense thicket of trees and underbrush at the left of the picture stands an old oak tree, its trunk and branches flushed with light from the westering sun, its foliage russet and yellow with the coming of the autumnal season. An old stone-and-rail wall circles from the extreme left across the composition enclosing a rough pasture, where two men stand before a brush fire. At the right a slope of rocky hillside is dappled with shadows from the slender birch trees dotted over its surface, and above all is a luminous sky.

*Signed at the lower left, and dated 1899.*

No. 68

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*575<sup>00</sup>*  
*P. Chester*  
**THE ARMORY**

*Height, 28 inches; length, 36 inches*

At the right of the canvas the western end of the Seventy-first Regiment armory fills the immediate view. At the left is a row of old-fashioned brick stores and dwellings that carry the eye back to the tower of the old Grand Central Station. A shower is falling and the sidewalks and roadway are agleam with reflected lights, but toward the north the sky is clear and the sunlight glows on the station tower and the red fronts of houses on the east side of the avenue. A trolley car is emerging from the Park Avenue tunnel and a team of horses and truck are seen at the right.

*Signed at the lower left.*

*Showed in the great Berlin Exhibition of 1908.*

No. 69

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*700<sup>00</sup>*  
*McRorough Galleries*  
**BLUE SEA AND GOLDEN SKY**

*Height, 28 inches; length, 36 inches*

Across a flat expanse of blue water the sun is sinking in the west, filling the cloud-barred sky with the golden glory of its light. Two columns of smoke from unseen steamers rise up on the horizon into the windless air to the left and right, and at the left are seen two schooners drifting slowly along. The greenish water reflects the splendor of the sky in tones of gold and orange.

*Signed at the lower left, and dated 1911.*



No. 68—THE ARMORY

No. 70

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

450<sup>00</sup>

*ROCKY LEDGE, CONNECTICUT*

Ropels Galleries

*Height, 28 inches; length, 36 inches*

OUT of a cleared field with stumps of trees and piled cordwood in the foreground, a ledge of rock rises into a low eminence. To the right the land slopes downward and in the strong sunlight are to be seen a group of farmers with horses at work. Two columns of smoke from burning brush rise into the air. A few spindling trees are still standing, making notes of green against a windy sky, the dominant tone of which is mauve. A flock of crows is seen flying upward at the left of the picture above the ledge of the title.

*Signed at the lower left, and dated 1914.*

No. 71

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

230<sup>00</sup>

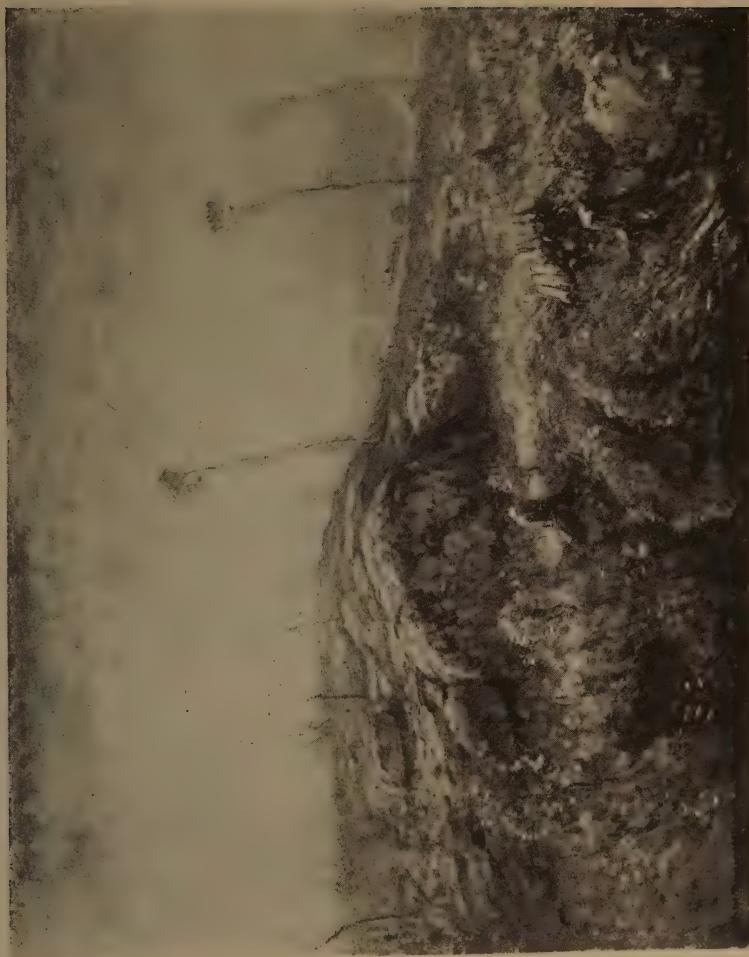
*NOR'EAST WEATHER*

W.A. John

*Height, 28 inches; length, 36 inches*

A SINGLE skiff sails swiftly in a rising sea under a threatening sky. The rain beats mercilessly down, and the wind whips the restless waters into foam. The light blue sky is rapidly becoming darkened by storm clouds, and the scene fills one with apprehension for the tiny vessel in the approaching battle of the elements.

*Signed at left.*



No. 70—ROCKY LEDGE, CONNECTICUT

No. 72

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*400<sup>00</sup>*  
STONY COVE AND HEADLAND

McTough Galleries

Height, 28 inches; length, 36 inches

A CHARACTERISTIC bit of one of Mr. Ranger's favorite painting grounds. The composition is dominated by a grass-grown rounded hill broken off into a sharp slope of bare earth on its seaward face to the left, giving a view of blue water and a distant line of hills beyond. In the foreground the waters of the Sound surge up into a boulder-strewn cove. A flock of birds fly above the broken crest of the hill and the whole scene is overhung by a pale blue sky crossed by white and yellow clouds.

*Signed at the lower left, and dated 1910.*



No. 72—STONY COVE AND HEADLAND

No. 73

HENRY WARD RANGER, N.A.

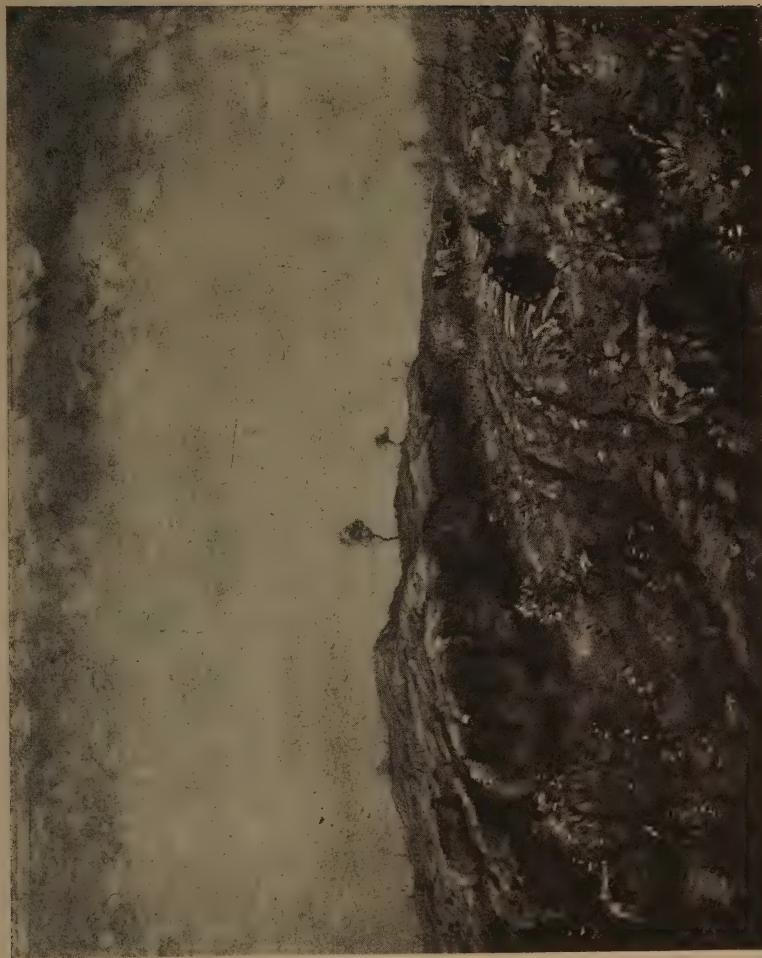
AMERICAN: 1858—1916

*450<sup>20</sup>*  
*Holland Galleries*  
TOP OF LORD'S HILL

*Height, 28 inches; length, 36 inches*

A WAGON path winds from the very rough and rocky foreground up the brow of the hill. Huge masses of rock lie to the left of the path, and the ground to the right is strewn with rocks and cords of wood. A wagon and some horses are seen at the end of the path, and alongside these a man is burning brush, the smoke scarcely rising in the still air. On the brow of the rock-bound hill a few trees are growing, scraggy and sparse of foliage from want of sustenance.

*Signed at left, and dated 1910.*



No. 73—TOP OF LORD'S HILL

No. 74

575<sup>or</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*CLOUDLAND AND PASTURE*

*McTarnough Galleries*

*Height, 28 inches; length, 36 inches*

THIS favorite theme of Mr. Ranger shows once more the noble curves of "Becky Cole's Hill," its tawny green surface molded up against the cloudland of soft blue and yellowish whites. Sheep are seen grazing at the left of the hillside and on the right are clumps of trees thickening out into a dense grove. From the central foreground a cart track winds through a gap in the stone wall and in a circuitous trail up toward the crest of the hill. In contrast to the blue and white heavens the foreground presents tones of green, rose and tan.

*Signed at the lower left, and dated 1901.*



No. 74—CLOUDLAND AND PASTURE

No. 75

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*AUTUMN*

*600*  
*Holland Galleries*

*Height, 28 inches; length, 36 inches*

A LARGE tree stands at the foot of a knoll and dominates the foreground, which is in shadow, and broken here and there with rocks. A wagon path winds from the foreground to the right, and a stone fence crosses the hill in the middle distance, where two figures are seen walking over a rocky pasture. Beyond is a grove of trees almost bare of foliage and enveloped in a bluish atmosphere. Gray clouds cover the sky aloft, and patches of pale blue show in the rifts.

*Signed at left.*

No. 76

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*THE SENTINEL*

*1550*  
*J. T. Barton*

*Height, 28 inches; length, 36 inches*

A MIGHTY oak, aged and gnarled, stands impressive in its solitariness and grandeur in an open, ploughed up field. The russet tones of autumn over foliage and landscape give the picture a rich Rousseau-like quality. To the left is a waste of scrub, and at the right are two smaller oaks, lesser guardians of the woods behind them. The sky is crowded with huge banks of clouds surcharged with rain and in fitting harmony with the almost desolate landscape below. In contrast to this feeling of solitude are the two patches of blue sky, deeper overhead and lighter at the horizon.

*Signed at left, and dated 1895.*



No. 75—AUTUMN

No. 77

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

625<sup>00</sup>

*A VIEW OF THE SOUND*

F. L. Montague

*Height, 28 inches; length, 36 inches*

A GREAT oak, sparsely foliated, stands at the left of the foreground, which is in deep shadow. Back of this a mass of trees of more slender growth and covered with foliage tinged lightly with autumn colors grow down to the water's edge. Between these trees and those at the right of the canvas the scene opens on a clear view of the Sound straight across to the opposite shore. The water near the shore takes on the blue colors of the sky overhead, and toward the farther shore reflects the brightness of the sun-touched clouds. Two men have drawn their red boat on shore and are resting in the shadow of the trees.

*Signed at left, and dated 1906.*

No. 78

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

600<sup>00</sup>  
R. Rosea

*AN ARABESQUE*

*Height, 28 inches; length, 36 inches*

LOOKING into the woods the eye rests on a huge oak which stands a short distance from the foreground. Two heavy limbs grow from the left base of the tree and reach outward and upward to the top of the canvas. The foreground is thickly carpeted with dried autumn leaves, reflecting here and there patches of bright sunlight filtering through the foliage above. The ground rises slightly back of the oak and is covered with a dense growth of trees clothed in the rich tones of the late autumn. In the clearing at the right men are burning leaves, as indicated by the faint blue smoke that rises. Patches of sky show faintly through the leaves.

*Signed at left.*



No. 77—A VIEW OF THE SOUND

No. 79

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*1000<sup>00</sup>*  
*R. H. Loring,*  
*Agent*  
**THE OUTSKIRTS OF THE WOODS**

*Height, 28 inches; length, 36 inches*

A DEEP and much furrowed wagon road leads from the foreground between rows of stately, slender trees of gray-green foliage and disappears in the distance. A clearing has been made on either side of this rough road and the cordwood is piled by the way. Masses of clouds, dull and heavy overhead, lighter and indefinite as they extend horizonward, move lazily across the great expanse of sky, blue patches of which show intermittently through the breaks.



No. 79—THE OUTSKIRTS OF THE WOODS

No. 80

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*475<sup>00</sup>*  
NEW YORK FROM

*Fr. M. L. Rhein*

WEEHAWKEN HEIGHTS

*Height, 28 inches; length, 36 inches*

ALONG the rain-soaked road which leads from the river to the immediate foreground several wagons and a number of laborers approach toward the spectator. At the right rises a high embankment, and at the left a train yard is enveloped in the steam from the locomotives. The Hudson, reflecting the strong golden sunlight, presents a busy scene with tug boats and ships of various types plying up and down its surface. The uneven sky line of Manhattan is seen across the water, and on the horizon at the right masses of bluish white smoke emerge from steamers going seaward.

No. 81

*250<sup>ov</sup>*  
*James Blaekman*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*one of best  
watercolor subjects  
among his  
gray*  
**ALONG THE DOCKS**

*Height, 28 inches; length, 36 inches*

A RECTANGULAR pile of dull red buildings rises from a river's bank at the left of the picture; ocean-going ships and "wind-jammers" are seen moored at the piers below the great structure. In contrast to this low-toned mass of color, the river, the low hills on the other side of the stream, and the cloud-obscured sky are all in a scheme of pale greens, whites and blues, the surface of the stream being broken with curling whitecaps from the keen wind that blows smoke and steam about in lively commotion.

*Signed at the lower left, and dated 1892.*

No. 82

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*335<sup>00</sup>*

*Roselt's Galleries*

*A NOANK PASTURE*

*Height, 28 inches; length, 36 inches*

AN old wagon path winds up a rugged hill to the right through an opening in an old stone fence and ends in a field where some cows are grazing. In the foreground a tiny brook reflects the blue of the sky, and to the left, broken frequently with rocks and stones, a green pasture stretches to the middle distance, beyond which, enveloped in a haze, a distant settlement is seen. The greenish-blue sky is filled with clouds touched with the golden light of the sun.

*Signed at left, and dated 1915.*

No. 83

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*1050<sup>00</sup>*

*James Blackman*

*AUTUMN, MASON'S ISLAND*

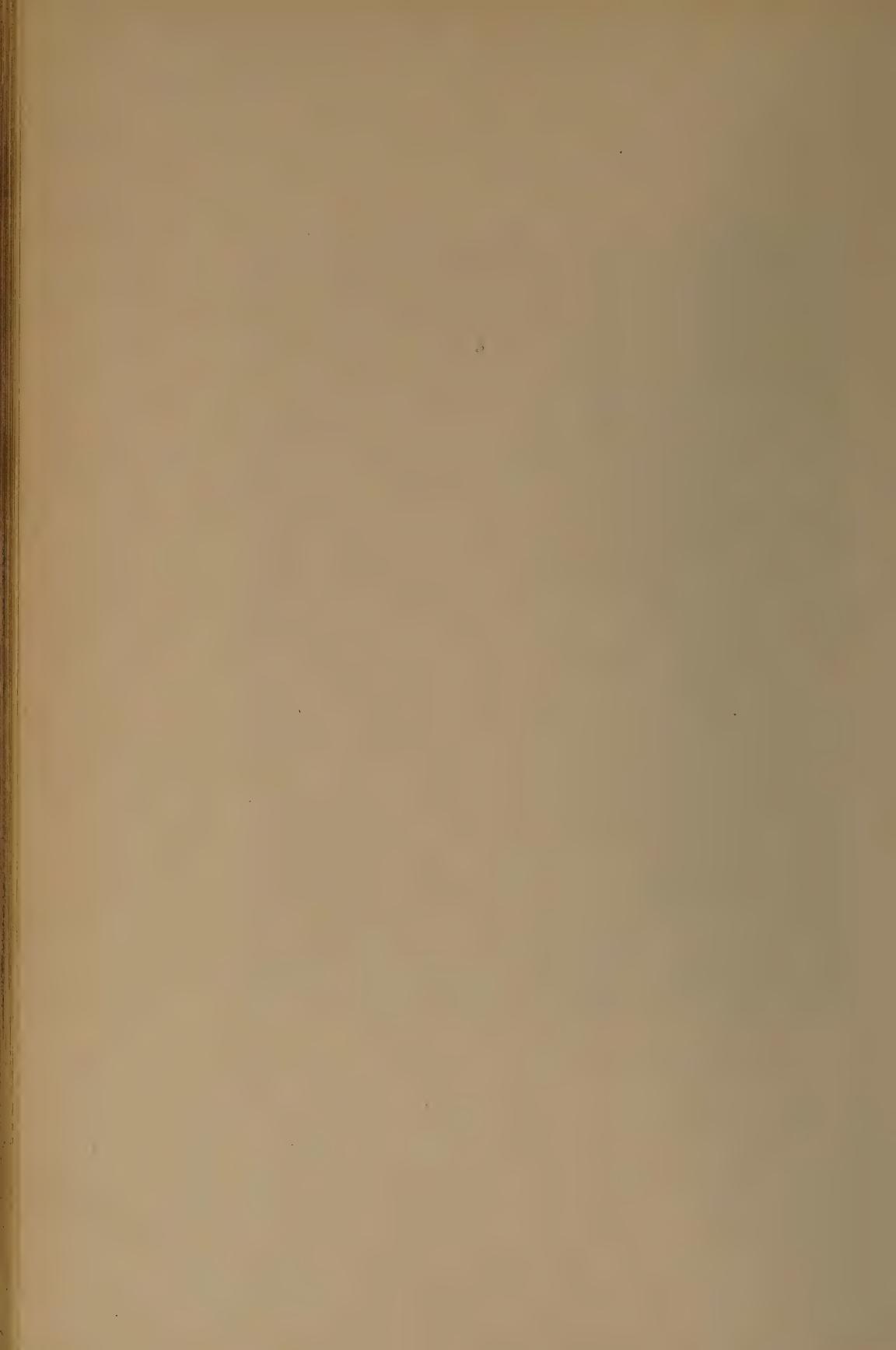
*Height, 28 inches; length, 36 inches*

AN old and sturdy oak spreads its branches almost across the face of the canvas, protecting, as it were, the trees of more slender growth around it. The foreground is in deep shadow and contrasts strongly with the middle distance, which is bathed in bright sunlight. An old fence reaches across the canvas, and beyond this two men are burning brush, the blue smoke rising through the trees at the right. In the background the foliage of the dense woods has taken on the warm tones of Autumn.

*Signed at left, and dated 1901.*



No. 83—AUTUMN, MASON'S ISLAND



**SECOND AND LAST EVENING'S SALE**

**FRIDAY, MARCH 30, 1917**

**AT THE AMERICAN ART GALLERIES**

**BEGINNING AT 8.15 O'CLOCK**

---

**WORKS BY CONTEMPORARY ARTISTS**

**COLLECTED BY THE LATE**

**HENRY WARD RANGER, N.A.**

**Catalogue Nos. 84 to 99, inclusive**

No. 84

**J. FRANCIS MURPHY, N.A.**

AMERICAN: 1853—

**LANDSCAPE**

*370*

*Height, 8 inches; length, 12 inches*

**BENEATH** a blue sky crowned by rolling white clouds touched to pale tints of red by the glow of the sun lies a broad landscape in green and red tones. A grove of trees is at the right in deep shadow and at the left a distant forest is indicated.

*Signed at the lower right, and dated '99.*

No. 85

GEORGE POGGENBEEK

DUTCH: 1824—1903

200<sup>00</sup>

200

*LANDSCAPE AND CATTLE*

Water Color: Height, 12 inches; width, 8 inches

John Levy  
Two cows, one black and white, the other brown, are approaching a pool of water in the immediate foreground. An old wooden fence stands at the right, and back of this some slender trees are growing. The sky is a sombre gray and the chill atmosphere is filled with dampness.

Signed at left, and dated '87

No. 86

JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

*HOLLAND LANDSCAPE*

210<sup>00</sup>

Water Color: Height, 13 inches; width, 9 inches

Nolland Galleries  
SEVERAL old houses stand at the left overlooking the water in the foreground. Near one of these houses a woman is spreading clothes to dry on the bank of the canal. The sky is filled with heavy gray clouds and shows patches of blue near the horizon.

Signed at left.

No. 87

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—  
*To Ranger*

PASTURE AND CATTLE

Panel: Height, 10 inches; length, 14 inches

150

DOTTED over a rough pasture cattle are seen grazing, making pleasant notes of color against the green stubble. In the background a thick grove of trees crosses the view, overhung with a pale blue sky with gray and white clouds. A gift from the painter to Mr. Ranger.

*Signed at the lower left, "To Ranger, DESSAR."*

No. 88

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: 1871—  
*P. Gardner*

A GROUP OF FAIR WOMEN

Millboard: Height, 12 inches; length, 16 inches

210

IN a rocky cove through the opening in which one can look to the sea beyond is posed a group of women in ornate costumes, one of whom is seen playing a mandolin, while the woman at the right holds a violoncello by her side.

*Signed at the lower right.*



No. 89

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

ROUGH COUNTRY

✓  
270<sup>00</sup>  
*M. Franklin*

270

Height, 13 inches; length, 16 inches

A HILLSIDE dotted with second growth trees slopes up from the foreground to meet a dense grove of trees behind which, in the distance, is seen a line of hills. Smoky clouds drive across the sky that is illumined at the left by the radiance of the unseen sun.

*Signed at the lower left.*

No. 90

**WILLIAM GEDNEY BUNCE, N.A.**

AMERICAN: 1840—1916

**VENETIAN MORNING**

*Panel: Height, 14 inches; length, 17 inches*

*P. Wright* 360<sup>oo</sup>  
ON a sea broken with wavelets a group of feluccas with stained sails float in picturesque confusion at the right. At the left other similar craft are seen in the distance and a windless blue and gray sky rises to the top of the picture.

*Signed at the lower left, W. GEDNEY BUNCE, VENICE.*

No. 91

**JOHN CONSTABLE, R.A.**

ENGLISH: 1776—1837

**THE PASSING STORM**

*Panel: Height, 14 inches; length, 21 inches.*

*Wm F. Somney* 130<sup>oo</sup>  
OVER a steep hillside, crowned by an old windmill, the sun is bursting through the storm clouds that are driving away to the left of the picture. A red-shirted drover is plodding along the face of the hill behind his cattle and at the base is a thicket of bushes, a rail fence, and a mounted horseman. At the left a red-roofed farmhouse and a white church spire make accents of color against the black cloud.

No. 92

JOHN HENRY TWACHTMAN

AMERICAN: 1853—1902

160<sup>00</sup>      160  
L.A. Carlisle      THE RIVER'S EDGE

Height, 16 inches; length, 20 inches

ONE of Twachtman's canvases in his earlier manner broadly brushed in. At the right a grass-grown bank rises from the river's edge, with trees grouped in the center of the composition. A boat landing, with ladders at either end, extends out into the stream, behind which is a line of trees. A lovely cloud-flecked sky rises to the top of the canvas.

Signed at the lower right, J. H. TWACHTMAN, '79.

No. 93

190<sup>00</sup>      190  
W.W. Seaman,      JACOB SIMON HENDRIK KEVER

DUTCH: 1854—

THE SPINNING WHEEL

Water Color: Height, 15 inches; length, 16 inches

Agent

In a stone-paved room with gray washed walls a young Dutch woman sits at her spinning wheel in the soft light from a window at the right. A curtained doorway is behind her and on a chair at the right is a basket of flax.

Signed at the lower left and dated.



No. 94

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

VENETIAN FISHING BOATS

Panel: Height, 14 inches; length, 25 inches

A BROAD expanse of calm water stretches away from the eye under a pale blue sky brushed across with feathery pale red clouds. Characteristic Venetian fishing boats with great pointed lugsails, stained in red and yellow tones, drift or are rowed across the water and in the distance are seen the campaniles and domes of Venice.

*Signed at the lower left.*

No. 95

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

875  
EVENING

Millboard: Height, 16 inches; length, 24 inches

W.H. McTough  
A DARKLING sky lit on the horizon and toward the right by the sunlight piercing through overhangs a green meadow that slopes up to a low hill. In the center of the picture is a clump of green trees and at the left is a slender tree, the stump of another one lying in the foreground.

Signed at the lower left.

This picture was No. 114 in the catalogue of the second Inness sale.

310  
No. 96

HORATIO WALKER, N.A.

AMERICAN: 1858—

PIGS

Water Color: Height, 18 inches; length, 24 inches

310  
Holland Galleries  
UNDER the sharp-pitched roof of an open shed some pigs are seen lying, with two chickens indicated in the background. Before the outhouse is a huge porker and at the left a tree sends its branches across the shed-roof, the leaves making notes of soft green against the gray-toned thatch. Beyond is a barn-yard fence and a line of trees.

Signed at the lower left, and dated 1883.

No. 97

260.<sup>oo</sup>  
**WILLIAM GEDNEY BUNCE, N.A.**

AMERICAN: 1840—1916



*W. Seaman,*  
*Agent*  
**EVENING GLOW**

*Panel: Height, 15 inches; length, 25 inches*

A GORGEOUS sunset sky is the chief note of this painting. From a low line of dull red and green trees on the horizon it rises bar upon bar, of crimson, gold, palest blue to the top of the picture, where the clouds grow fleecy and of deeper tints from the shadow of the oncoming night. In the foreground is a stretch of water, reflecting the green banks and the lines of the grove of red-leaved trees in the center of the composition.

No. 98

200.<sup>oo</sup>  
*Wm C. Payne*  
**WILLIAM HENRY HOWE, N.A.**

AMERICAN: 1846—

**CATTLE**

*Panel: Height, 22 inches; length, 26 inches*

A PRESENTATION picture from the artist to Mr. Ranger, as the dedication shows. A group of four red and white cattle are seen coming up over the brow of a hill in the foreground, while at the left two others are loitering in bovine fashion. Behind is a high range of hills lit by the rays of a hot sun, the blue sky filled in the center with clouds of white, gray and soft reds.

*Signed at the lower left, "To my friend Ranger, WILLIAM H. HOWE, 1901.*

No. 99

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

*AUTUMN SUNLIGHT*

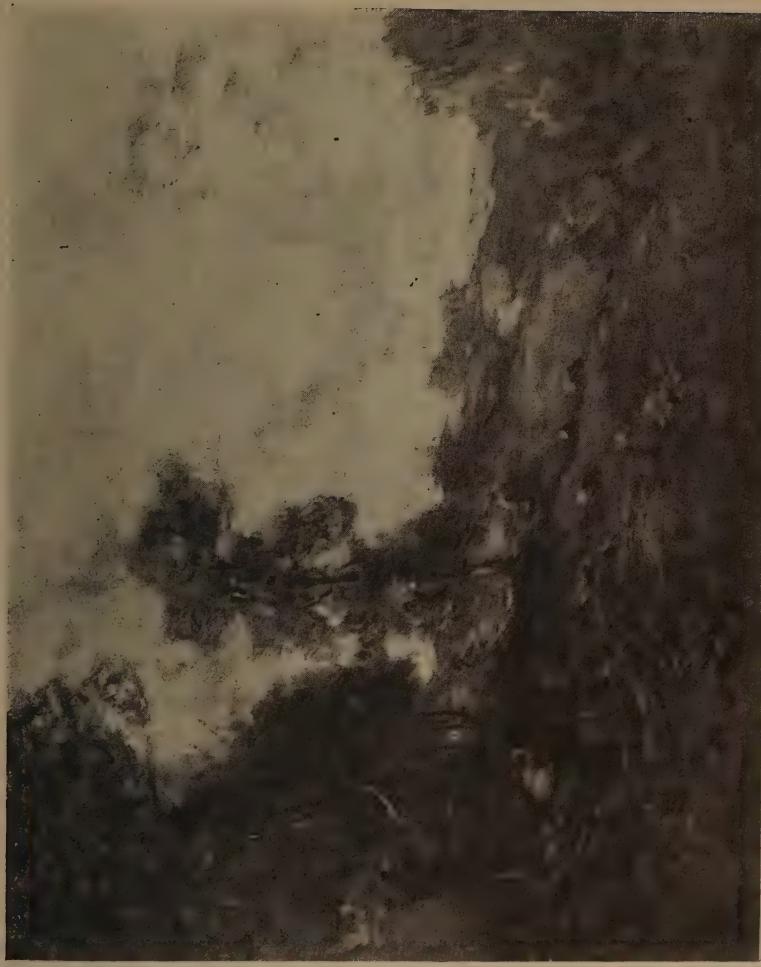
570<sup>o</sup>  
W. H. Davis

570

*Height, 22 inches; length, 27 inches*

THE light from the unseen sun at the left floods a windy blue sky, the trees and the sloping upland with its brilliant light. The trees are touched with scarlet, red and yellow and the cloud shadows fall on the rolling, uncultivated ground of a typical American landscape.

*Signed at the lower left.*



No. 99—AUTUMN SUNLIGHT

PAINTINGS BY THE LATE  
HENRY WARD RANGER, N.A.

Catalogue Nos. 100 to 164, inclusive



No. 100

*375<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*375*

*J. L. McDonald's Gallery*

**RIVER AND TREES**

*Panel: Height, 12 inches; length, 16 inches*

A WIDE stream reflecting the blue and white tones of the sky is seen through trees where rocks and bushes glow in the bright sunlight.

No. 101

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*1. S. Ellis* SAN JUAN, PORTO RICO

*250.*

Panel: Height, 16 inches; width, 12 inches

FROM a grassy meadow in the foreground where two men are seated in an old boat the spectator looks across an inlet of the sea to the picturesque city of San Juan. Ships and houses make contrasting notes of color against the deep blue sky that is filled overhead with great masses of gray and white clouds, the rain bearers of this tropical island.

*Signed at the lower left.*

No. 102

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*J. H. Humphrey* SEA AND SHORE

*160*

Panel: Height, 12 inches; length, 16 inches

A BIT of rock-strewn beach is in the foreground, from which one looks across an expanse of blue water dotted with white-caps. A lighthouse on a point of land and a stone beacon add human accents to the scene.



No. 103

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*ROCK TERRACE*

*Panel: Height, 12 inches; length, 16 inches*

A NATURAL terrace of rocks breaks up sharply from a green meadow in the foreground, its shadowed side lightened with touches of gray. Slender trees form faint traceries against the soft blue and white sky and at the right is seen a stretch of water and trees through a blue haze.

240<sup>00</sup>  
L. A. Darville

240

*140*  
No. 104

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*W. McDonald*  
*LANDSCAPE*

*140*

*Millboard: Height, 12 inches; length, 16 inches*

A STONE wall cuts across the center of the picture, separating the rocky pasture in the foreground from the woodland beyond. A man stands by an opening in the wall and a cool-looking blue sky overhangs the landscape.

*Signed at the lower left.*

No. 105

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*John C. Payne*  
*WINDY SKIES*

*300*

*Millboard: Height, 12 inches; length, 16 inches*

BEFORE a gusty autumn wind grayish clouds are driven across the heavens. Red-leaved trees make a dull pattern against the sky as they stand on either side of a lonely road running directly away from the foreground.

*Signed lower left and dated.*

No. 106

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*160<sup>00</sup>*  
*John F. Payne*  
**FARMHOUSE AND TREES**

*160*

*Millboard: Height, 12 inches; length, 16 inches*

In the clear light of a brilliant fall day, an unadorned white farmhouse is seen through an open grove of trees, the scanty foliage of which has turned brown, red and yellow. A white cow roots under one of the trees and the meadow in the foreground is in tones of yellow, green and tan.

*Signed at the lower left.*

No. 107

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*160<sup>00</sup>*  
*L. B. Ellis*  
**SPRINGTIME LANDSCAPE**

*160*

*Millboard: Height, 12 inches; length, 16 inches*

DIVIDING the composition almost in half, a grass grown road runs directly away from the foreground. At the right a stone wall separates it from a meadow where a cow is grazing, while at the left a man is seen in the field. Trees rise up in the center of the picture and frame the background, while earth and sky are moist with the feeling of springtime.

*Signed at the lower left, and dated '96.*

No. 108

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

NOVEMBER

Millboard: Height, 12 inches; length, 16 inches

PASTURE burned greenish brown, trees with bare branches and a cool mottled blue sky form the scheme of this simple, impressive painting. A stone-and-post wall runs up and down over the rolling pasture and gray boulders thrust their irregular shapes up through the earth.

*Signed at the lower left*

No. 109

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

DESERTED ACRES

Millboard: Height, 12 inches; length, 16 inches

Too rock-strewn for even a New England farmer to work, these deserted acres spread out before the eye, a veritable No-man's land. Hardy grass, weeds and bushes spring up among the lichen-covered rocks and boulders and along the sky line are seen a few trees.

*Signed at the lower left, and dated 1907.*

No. 110

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*230<sup>00</sup>*  
H. W. Ranger  
*230<sup>00</sup>*  
*A NEW ENGLAND PORT*

*Panel: Height, 12 inches; length, 16 inches*

A CRISP blue and white sky overhangs a view of Long Island Sound. The shoreward prospect is of a New England port, furnishing the human interest in this charming picture. In the foreground the pale blue water is charged into white as it washes amongst a tumbled mass of brownish red rocks and sedge.

*Signed at the lower left, and dated 1910.*

No. 111

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*250<sup>00</sup>*  
H. W. Ranger  
*250<sup>00</sup>*  
*WOODLAND LANDSCAPE*

*Millboard: Height, 16 inches; width, 12 inches*

THE varied coloring of a woodland in the fall season is the *raison d'être* for this picture. A man is walking through a grove of silver birch trees, gray tree trunks lying on the ground amidst gray rocks, and a carpet of red and yellow leaves. Through the trees is seen a softly brilliant blue and white sky.

*Signed at the lower left, and dated 1907.*



No. 112

*210<sup>00</sup>*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*210*  
*J. Mc Donough* SEASIDE MEADOWS

*Panel: Height, 12 inches; length, 16 inches*

A ROCKY meadow land, characteristic of our New England coast, slopes gently up to the left of the picture, its grass-grown surface dotted with boulders, bushes and a few trees. A glimpse of the sea and distant hills is caught at the right.

No. 113

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*AMONG THE BIRCHES*

*Millboard: Height, 12 inches; length, 16 inches*

W. F. Runyan  
210<sup>00</sup>

210

IN a grove of birch trees a man is walking, the sunlight making patches of bright color on the ground and on the tops of the trees seen beyond, above which is a characteristic blue sky with white clouds.

*Signed at the lower left.*

No. 114

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*A FRESH BREEZE*

A. C. Humphrey  
170<sup>00</sup>

170

*Panel: Height, 12 inches; length, 16 inches*

A TONIC air sweeps across this view of Fisher's Island Sound, seen from a point of salt meadow in the foreground. Sea and sky are full of crisp motion and the craft passing through the Sound are feeling the effects of the fresh breeze.

*Signed at the lower left.*

410<sup>oo</sup>  
E. Ellis  
No. 115

### HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

#### THE RIVER—MASON'S ISLAND

*Panel: Height, 12 inches; length, 16 inches.*

A VARIANT of one of Mr. Ranger's most familiar themes. A man is seen rowing a skiff up the "river" in Mason's Island through an opening between the trees springing up from the rocky foreshore. The blue and white of the sky is reflected in the tones of the smooth water.

*Signed at the lower left.*

410

No. 116

### HENRY WARD RANGER, N.A.

160<sup>oo</sup>  
Amy A. Rudkin  
AMERICAN: 1858—1916

#### SLOPING HILLSIDE

160

*Millboard: Height, 12 inches; length, 16 inches*

FROM the foreground a rough hillside slopes up and away from the spectator, overhung by a cool blue sky. Gray rocks and boulders dot the soft green stubble, low bushes make lovely notes of color against the green, and a stunted tree is on the brow of the hill.

*Signed at the lower left.*



No. 117

*H. Ward Ranger*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*300<sup>00</sup>*  
*Mrs. J. B. Clark*  
**THROUGH THE WOODS**

*300*

*Panel: Height, 12 inches; length, 16 inches*

Two figures are seen in a rough road that leads through a grove of very slender trees. The tree tops, against the blue sky, show pale russet and the rough ground is dotted with big gray boulders and stones.

*Signed at the lower left.*

No. 118

*150<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Henry Schultzeis*      **ALONG THE SOUND**      *150*

*Panel: Height, 12 inches; length, 16 inches*

A LINE of low grass-grown sand dunes fills the foreground, over the top of which, at the right, is seen the blue water of the Long Island Sound, with a line of breakers marking a bar that runs out from the shore. A white Coast Guard station shows above the dune and in the extreme distance is a red-roofed house. A blue sky across which float "smoky" white clouds fills the rest of the picture.

*Signed at the lower left.*

No. 119

*180<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*To Berney,  
Great*      **HILLTOPS AND VALLEY**      *180*

*Millboard: Height, 12 inches; length, 16 inches*

FROM the left of the picture the straight line of a sloping hill cuts directly across the picture, met more than halfway by a more distant and higher range of hills, whose bare slopes are seen in sunlight, while the lower hill is partly in shadow. The sky, in varied tones of blue, is filled with sunlit white clouds and in the flat valley floor in the foreground are indicated a group of buildings and brush fires.

*Signed at the lower left.*

No. 120

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

THE BROOK

Millboard: Height, 12 inches; length, 16 inches

John D. Payne

250

WINDING away from the foreground a brook is seen between rough pasture lands at the right, while a clump of low trees fills the whole left of the picture by the streamside. In the distance is a grove of trees. A moist springtime sky rises up to the top of the picture.

*Signed at the lower left.*

No. 121

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

MARINE: BLUE AND WHITE

140

Roff T. Willis

Millboard: Height, 12 inches; length, 16 inches

A SOLITARY expanse of blue water is tumbled into white-capped waves by the force of a strong breeze that sends gray white clouds driving across the blue sky, the treatment of these two simple colors being the great charm of the picture.

*Signed at the lower left.*



No. 122

410 00  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*J. McDonald  
Galleries*      **OLD SAND ROAD**      410

*Millboard: Height, 12 inches; length, 16 inches*

In the foreground an old sand road runs toward a salt water cove, seen in the distance, by the side of a stone wall overgrown with weeds and bushes. A few saplings swept almost bare of foliage are in the center of the picture, rising up against a characteristic Ranger sky.

*Signed at the lower left, and dated 1907.*

No. 123

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

MARINE: CLEARING OFF

*Height, 18 inches; length, 26 inches*

340  
R. Rosea

340

A SHOWER is seen disappearing at the right of the canvas, leaving a mass of sun-touched white clouds across the scene partly obscuring the blue sky. Below stretches a flat expanse of green sea with white sails in the distance and a solitary fisherman in a skiff at the right.

No. 124

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

WILLOWS IN SPRINGTIME

*Height, 18 inches; length, 26 inches*

400  
John Levy

400

UNDER the clear light of a springtime sky a river runs through flat meadows with willows on either bank. Two men are in a boat at the right of the composition and behind them rises the smoke of a brush fire. In the foreground is a shadowy green meadow with a group of willows thrusting their slender branches up against the sky.



No. 125

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

LANDSCAPE AND STREAM

*450<sup>00</sup>* Height, 18 inches; length, 26 inches *450*

*sept 5. Isidore*  
A QUIET river flows in the foreground between flat meadows of pale green. At the left a thin grove of trees fills the view under the blue and white summer sky. At the right a hill rises and the white spire of a church makes a note of sharp color against its green and russet slope.



No. 126

*350* HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*350* LANDSCAPE—ALONG THE COAST

*Mr. Ralph B. Reitz*

*Height, 18 inches; length, 26 inches*

A TYPICAL bit of wild land such as lies along the New England coast with brown and russet weeds springing up among the coarse grass and a ledge of outcropping boulders forming a colorful mass at the left. Beyond is a long, rounded hillock of rocks and earth. A lonely tree and a bit of the sea is at the extreme right.

*Signed at the lower left, and dated 1912.*

No. 127

*150<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*W. Coffin*  
**THE RIVER**

*150*

*Height, 18 inches; length, 26 inches*

A WINDY sky ranging in tones from gray down to palest green hangs over a Netherlands river. Near at hand at the left are craft of various kinds along the bank and on the stream a tug is towing a bark upstream. Three windmills are seen on the farther low bank of the river.

*Signed at the lower left, and dated '92.*

No. 128

*160<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*r. Coffin*  
**MARINE: CALM WEATHER**

*Height, 18 inches; length, 26 inches*

*160*

IN the hot light of a midsummer day sailboats lie at anchor off a Long Island Sound village that is seen in the distance through the heat haze. A buoy makes a definite red note in the center of the picture, but all else, water, sky and land, is in pale tones of blue and white and green.

*Signed at the lower left, and dated 1906.*



No. 129

*150<sup>00</sup>* HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*F. Hoeser & Co* *HOLLAND RIVER SCENE* *150*

*Height, 18 inches; length, 26 inches*

THE center of the picture is filled with the roughened waters of a Dutch river up which a tug is towing a two-masted vessel. In the distance is the low river bank, while at the left is shown the riverside edge of a town with boats along the quays and buildings and trees bulked against the gray white clouds.

*Signed at the lower right, and dated '91.*



No. 130

*160<sup>00</sup>* HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*Threatening Weather* *160*

— Height, 18 inches; length, 26 inches

*W. Keating*  
BEFORE a stiff blow that is sending heavy greenish gray and white clouds down towards the horizon a black sloop and a white schooner are driving across a heavy expanse of ocean, empty save for them. Foam breaks along the bow of the sloop, making a sharp note of white in the dull blue-green sea.

*Signed at the lower left, and dated 1908.*

No. 131

*210<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*L. T. Chapin*

*A GOOD HARBOR* *210*

*Height, 18 inches; length, 26 inches*

THE quiet waters of a bay lie between two flat points of land between which a white sailed boat is seen running into harbor. A schooner and a few other boats lie at anchor off a fishing village at the right and another schooner is at the left. Gray and white wind clouds fill the sky overhead.

*Signed at the lower left.*

No. 132

*400<sup>00</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*Dr. M. L. Rhein*

*CLOUDS AND SUNSHINE* *400*

*Height, 18 inches; length, 26 inches*

A DESOLATE stretch of boulder strewn dune land runs down to the sea that is seen in the distance. From a depression in the foreground, with a pool of water, the ground slopes up on either side. A solitary tree stands on the right, while a great boulder is on the left. Rain clouds overhead cast shadows on the foreground, but the view beyond lies in bright sunlight.



No. 131—A GOOD HARBOR

No. 133

HENRY WARD RANGER, N.A.

425<sup>00</sup>

AMERICAN: 1858—1916

AUTUMN'S GLOW

W.W. Seaman, Agent

Height, 18 inches; length, 26 inches

425

FROM a blue and rose sky the sunlight filters through a line of trees along the bank of a stream on to the rippled waters, painting its surface with pink and blue and russet hues. The foliage of the trees is autumn red and on the stream is a red-shirted fisherman in an ancient punt.

*Signed at the lower left, and dated '97.*

No. 134

HENRY WARD RANGER, N.A.

500<sup>00</sup>

AMERICAN: 1858—1916

NOANK, CONNECTICUT

Mr. Ralph B. Reitz

Height, 28 inches; length, 36 inches

500

THE maritime activities of the artist's home town are represented in this canvas under one of those gorgeous sunset skies that impelled his brush so often. A shipyard with two schooners on the stocks is shown at the right, with men working among floating logs in the foreground, and behind them rises factory buildings with smoke rising up into the hot windless sky. At the left becalmed schooners are grouped in picturesque confusion.

*Signed at the lower left, and dated 1907.*



No. 134—NOANK, CONNECTICUT

No. 135

*625*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*M. Franklin*

*625*  
**THE ARCHED TREES**

*Height, 28 inches; length, 36 inches*

THROUGH a natural arch formed by the interlacing branches of two trees in the foreground one sees a broad meadowland in the full light of the afternoon sun. Yellowish white clouds float over the distant view, while overhead is a deep blue sky. A pool is in the foreground and at the edge of the thicket of trees are two figures.

No. 136

*470*  
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*J. S. Evans*  
*470*  
**AUTUMN WOOD INTERIOR**

*Height, 28 inches; length, 36 inches*

A PATTERN of vivid autumnal coloring is worked out here with old and young trees against a glorious blue sky. Bright sunlight falls on tree trunks and foliage and in the shadowed foreground two figures are roughly indicated. This is one of the last pictures Mr. Ranger painted in the summer of 1916.



No. 135—THE ARCHED TREES

No. 137

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

900<sup>00</sup>

900

TREES AND MEADOW

W.W. Seaman, Agent

Height, 28 inches; length, 36 inches

THE light of a westering sun gleams out of a blue, cloud-flecked sky through the branches of trees curving from the right foreground slightly towards the center of the view. A low stone wall runs across the foreground and with the trees encloses a partly shadowed meadow that stretches away to the horizon. At the left figures are seen, and beyond houses are indicated. This is one of the last pictures Mr. Ranger painted in the summer of 1916.

*Edith*

No. 138

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

500<sup>00</sup>

500

HILLTOP ROAD

J. J. McDonough

Height, 25 inches; length, 30 inches

FROM the foreground a rough cart road leads directly away from the eye across a rough upland pasture to disappear over the top of the hill that dominates the scene. Lichen-covered rocks and a stunted red bush are in the pasture, a low stone wall crosses the foot of the hill and runs along the left edge of the hill. Two feathery green trees make notes of color against the blue and white sky.

*Signed at the lower left, and dated 1908.*



No. 137—TREES AND MEADOW

No. 139

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*1600*  
*Estate of Ralph Ensign*      **EARLY SPRING**

*Height, 28 inches; length, 36 inches*

*1600*

SILVER birch trees and saplings spring up from the overgrown shore of a pond in the foreground, their green leafed branches forming a delicate screen through which one sees the clear still waters of a pond, a tender blue and white sky and the distant shore beyond. A man in a fishing skiff adds a human note to the scene. One of the pictures painted by the artist in the summer of 1916.

*Signed at the lower left.*

No. 140

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

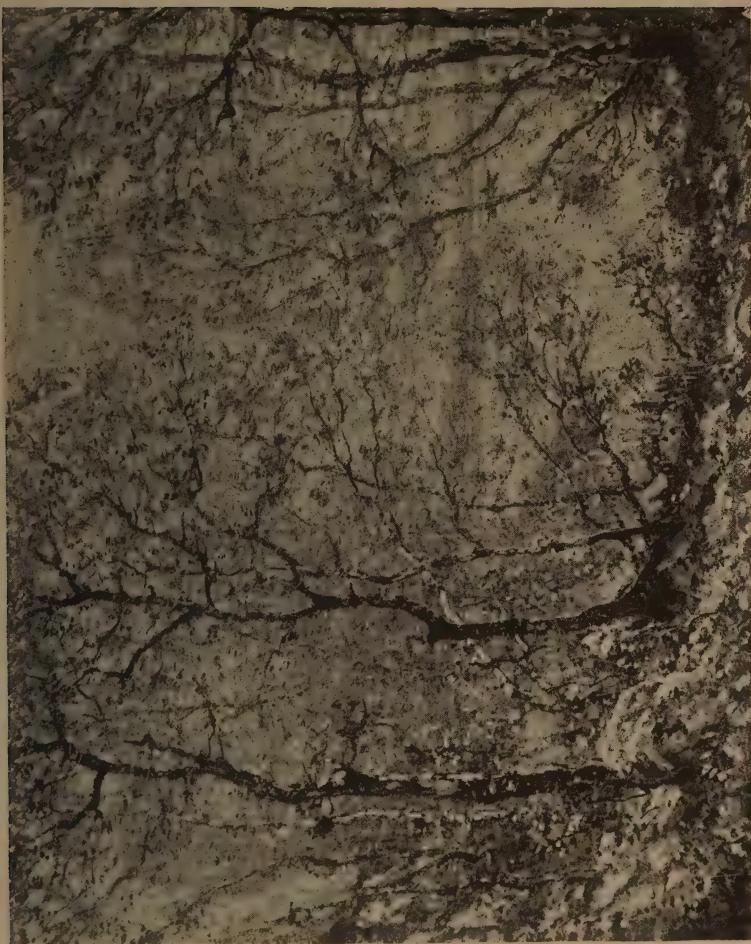
*600*

*George Broadhurst*      **EARLY MORNING ON THE SOUND**

*Height, 28 inches; length, 36 inches*

AN old coasting schooner drifts slowly toward the spectator over a calm green sea that reflects the hot color of the sun-flushed sky. Two distant craft make notes of color on the horizon from where the sky rises, pale green and gold, to the upper heavens where float fleecy clouds touched with pale red.

*Signed at the lower left, and dated 1902.*



No. 139—EARLY SPRING

No. 141

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*4100. <sup>00</sup>*  
*H.S. Barker* THE EDGE OF THE VILLAGE

*H100*  
*Height, 36 inches; width, 28 inches*

ONE of the last pictures painted by Mr. Ranger in the summer of 1916. At the immediate edge of a New England village is a grove of trees, two of its number being the chief objects in the picture and framing the vista through which one sees the village, trees, and the hot afternoon sky beyond. Two figures are at the foot of the tree at the left and a green bank slopes down to a pool in the foreground that reflects sky and trees.

No. 142

*400. <sup>00</sup>*  
*Geo. Ainslie* HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*400.*  
*BOW BRIDGE, MOONLIGHT*

*Height, 28 inches; length, 36 inches*

FROM the center of the picture in the foreground a deeply rutted road curves across the low bridge of the title which crosses a moonlit stream. Greenish blue mists rise up from the rolling meadow beyond and the green-blue sky, clear save toward the zenith, is filled with the nimbus-like rays from a full August moon.

*Signed at the lower left, and dated 1900.*



No. 141—THE EDGE OF THE VILLAGE

*over & over again*

No. 143

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*MXXI*

THE WOOD LOT

*Height, 28 inches; length, 36 inches*

*1100 2*

*1100.*

*M. Knodel x 6:* THE woodsmen have cut all the trees and underbrush away so that a clearing in the wood is presented to the eye between two trees at the right and left in the foreground. The earth is covered with a matting of autumn leaves, cordwood is piled up in the clearing and behind is seen a thin grove of trees in autumn hues. A brilliant bright blue sky completes this glowing scene.

*Signed at the lower left.*

No. 144

*Ward Ranger*

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*525*

THE PATH THROUGH THE WOODS

*Height, 28 inches; length, 36 inches*

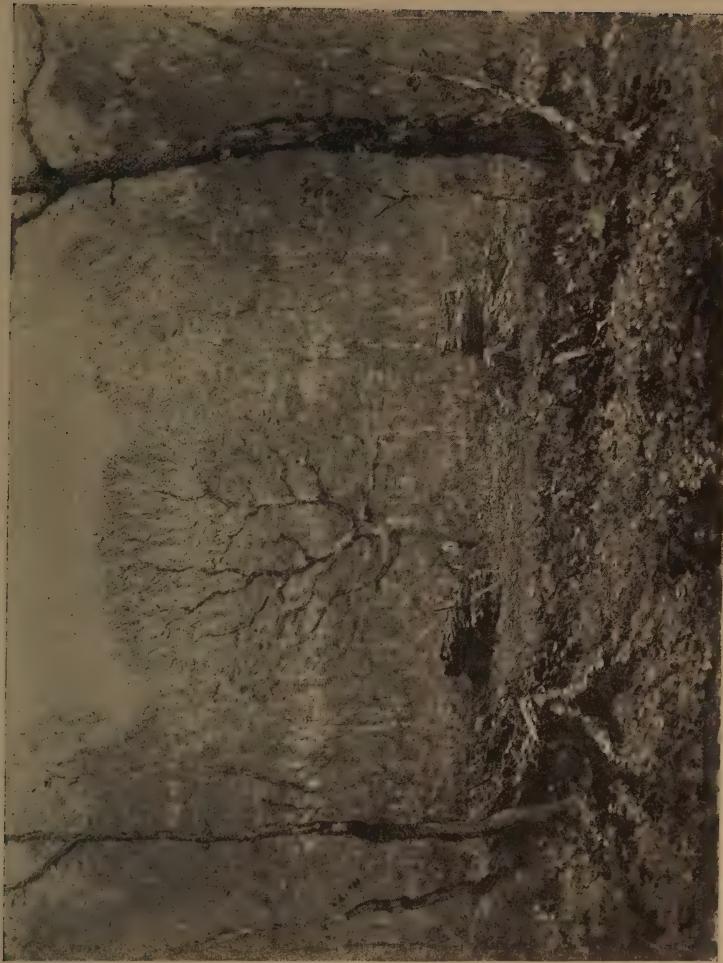
*525 00*

*Geo. W. Christie*

A MAN on horseback emerges from the woods along a path approaching the spectator. The foreground is partly in shadow and partly in sunlight, and a small pool of water to the right reflects the patch of blue sky overhead. The trees on either side of the opening have donned their autumn vesture, and their trunks are old and gnarled. Dark clouds cover the left portion of the sky, their edges tinged with sunshine. Save for an occasional speck of blue the sky is massed with clouds.

*Signed at left.*

No. 143—THE WOOD LOT



No. 145

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*975<sup>cc</sup>*  
B. Arrell  
**THROUGH THE TREES**

*Height, 28 inches; length, 36 inches*

*975*

THE trunks, branches and leafage of two trees in the immediate foreground form a screen through which the spectator sees a wide river, the opposite banks of which are lined with the houses of a New England town. At the left below the branches is seen a man in a red skiff, and at the right figures are standing on the river bank, where silver birches fill the right of the canvas. The air is ablaze with summer-day light.

No. 146

*250<sup>cc</sup>*  
John Levy  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

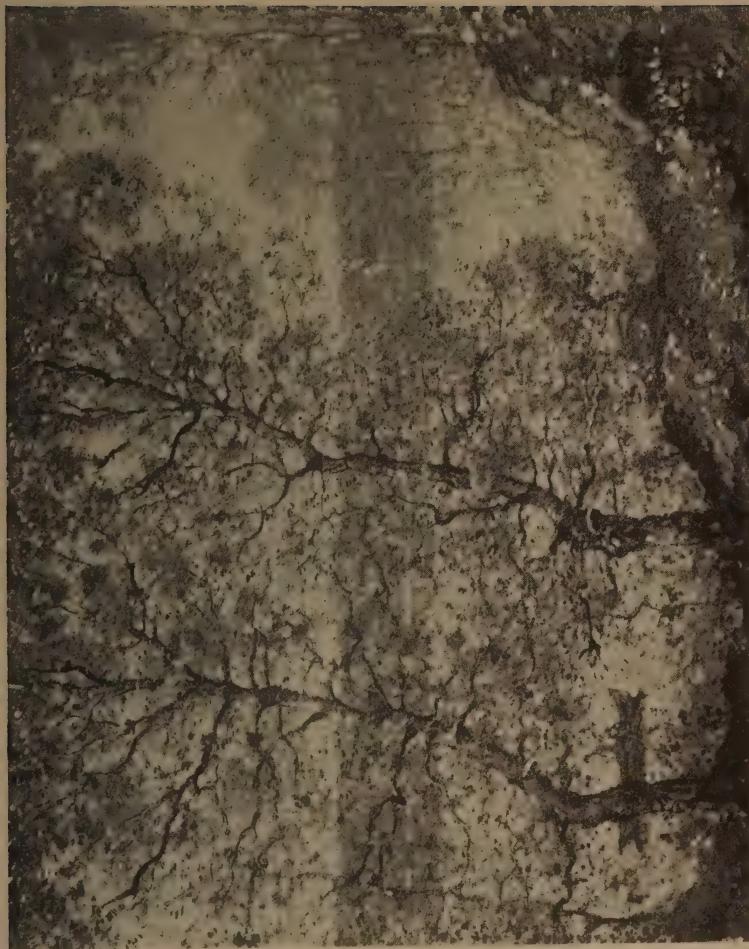
*250*

**BEFORE THE DAYLIGHT IS GONE**

*Height, 30 inches; width, 25 inches*

OUT of a greenish blue sky barred with night-shadowed clouds a rising moon shines down on the waters of the Sound, its trembled reflection reaching to the immediate foreshore. White-sailed boats dot the surface of the water toward the horizon and at the left a schooner lies at anchor with her mizzen sail hoisted.

*Signed at the lower left.*



No. 145—THROUGH THE TREES

No. 147

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

550<sup>00</sup>

Henry

OCTOBER LANDSCAPE

550

Height, 28 inches; length, 36 inches

John Henry

A FARMHOUSE stands at the right of the foreground, sheltered by the trees around it, which shed their foliage in the chill autumn weather. A large log lies in front of the house and a man is cutting off its branches. To the left the trees are tinged a brownish-yellow, and in the opening between these trees and the house the landscape stretches away in the distance. The sky is clouded over and is pale and cold. A flock of birds rise from the vicinity of the farmhouse and are silhouetted against the sky.

Signed at left.

No. 148

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

650<sup>00</sup>

W. C. Thompson

650

THE QUARRY HILL

Height, 28 inches; length, 36 inches

FROM the foreground filled with meadow flowers the eye of the spectator is carried back and upward to the curiously shaped hill of the picture's title that looks as if it might be the burial mound of an enormous giant. A few trees dot the hillside, rocks break through its earthy covering, cows graze on its green carpet. At the left the hill breaks down sharply, showing a thicket of trees. Overhead the blue sky is screened by cumulus clouds through which the sun is "drinking up water."

Signed at lower left.

No. 147—OCTOBER LANDSCAPE



*V. J. Gilliland*  
No. 149

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

2500

MISTY AFTERNOON, RATHBURN POND

*Henry A. Rudkin*  
2500<sup>00</sup>  
*Height, 28 inches; length, 36 inches*

FROM a bank on the shore of the pond the spectator looks through an opening between a clump of superbly painted trees to the opposite side of the pond, the distance made seemingly greater by the heat mists. Through the branches a hill rises at the right and over all is a soft blue sky dotted with sun-touched clouds.

*Signed at the lower left, and dated 1914.*

No. 150

*Robbs Galleries*  
A NEW ENGLAND CHURCH

AMERICAN: 1858—1916

350

*Height, 28 inches; length, 36 inches*

THE gable-end of an old New England village church presents its white and red façade to the spectator. The inevitable bluish-green windows accentuate the naive quality of the architecture that combines the practical with touches of a feeling for art in the oddly assorted towers. A tree-lined road leads to its entrance at the left and on a path across the foreground churchgoers are walking. Church and path are on a hillside terrace where, seen through another line of trees, the roof tops of the town and a river show, beyond which a city spreading back from the stream is seen.



No. 149—MISTY AFTERNOON, RATHBURN POND

No. 151

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

TWIN TREES

250<sup>00</sup>

250<sup>00</sup>

Height, 36 inches; width, 28 inches

J. A. Black

FROM a lush green meadow dappled with sunlight and shadow rise two trees, their trunks lichen covered, their branches rich with summer's leafage. A blue and white sky is seen through the interstices and beneath the branches is a charming view of a long stretch of water that reflects the hues of the sky. A man sits in a punt on the water and two figures are on the bank by the tree, their shirts adding strong red and blue notes to the brilliant picture.

*Signed at the lower left, and dated 1918.*

No. 152

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

THE WHITE FARMHOUSE

500<sup>00</sup>  
Robt. Gallerie

500<sup>00</sup>

Height, 28 inches; length, 36 inches

THE tragic note of solitude that rarely appears in Mr. Ranger's pictures is the pervading spirit of this canvas. Toward the right, across a flat pasture-land barred with low stone walls, is seen a white farmhouse with sharp-pitched roofs of slate gray surrounded by a few stunted trees. At the left is an old barn with faded blue walls. Overhead a mass of whitish gray clouds drives across the heavens before the strong breeze, their expanse dotted with flying crows.

*Signed and dated.*



No. 151—TWIN TREES

No. 153

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

Henry

675<sup>00</sup>

John Levy

HEAVY CLOUDS

675

Height, 28 inches; length, 36 inches

A CREEK, the waters of which reflect the blue sky, courses from the marshy foreground to the right along the edge of a heavily wooded pasture. A boat with a sail is drawn up at a landing-place under the trees, and a man sits in the stern. In the field at the right is a man on horseback while another leads a horse to the water. A village shows indistinctly on the farther shore. Heavy masses of clouds cover a deep blue sky overhead, and toward the horizon the clouds are piled up, reflecting the bright sunlight.

Signed at left.

No. 154

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

550

CLOUDS AND SUNSHINE:

PECONNUCK VALLEY

E. Silver

Height, 28 inches; length, 36 inches

A BROAD stretch of valley reaches from the foreground to a long, low hill in the distance. A few houses stand in the shelter of this hill, and where it slopes to the right some cattle are grazing. The far distance is enveloped in a blue atmosphere. A huge cloud mass moves across the center of the sky, and below, banks of smaller clouds reflecting the sunlight stretch in regular formation. Overhead the clouds are charged with water and cast a deep shadow over the foreground.

Signed at left.



No. 153—HEAVY CLOUDS

No. 155

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

THE BARNS

825

*Height, 28 inches; length, 36 inches*

THE blue waters of a salt creek almost cover the swampy foreground. On the farther edge of this creek two men are standing by a boat drawn up on the landing. In the middle distance are a couple of red barns, and behind these some cattle are grazing. The landscape, except for the immediate foreground, which is in shadow, is bathed in warm sunshine. Cumulus clouds float across a sun-filled sky, and where they break the sky shows blue between them.

*Signed at left.*

825  
D, 1895

825<sup>oo</sup>  
H. P. Wright



No. 155—THE BARNS

No. 156

HENRY WARD RANGER, N.A.

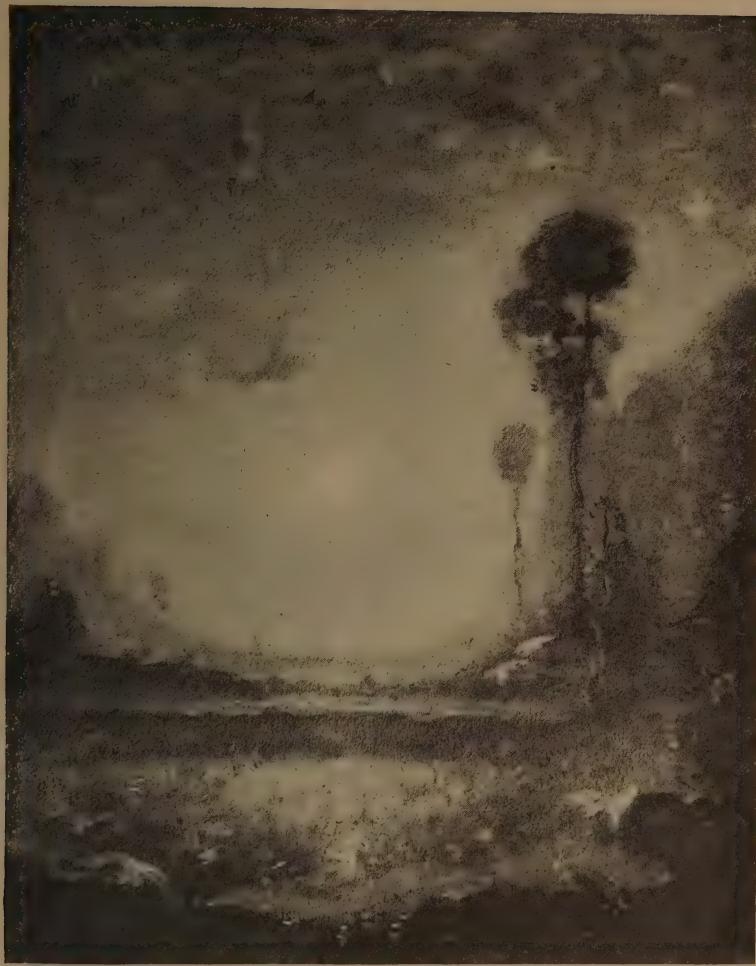
AMERICAN: 1858—1916

MOONLIGHT AND STARSHINE

*Height, 28 inches; length, 36 inches*

*1325<sup>o</sup>* *Dirt*  
*Eddy. Day Kendall*  
OUT of a rich blue sky dotted with brilliant stars and crossed by clouds touched with red, pink, and pale green lights glows a summer moon at its full. It shines down on a vista between two groves of trees, two isolated members of which lift their feathery heads up against the glowing sky at the right. A causeway crosses the opening between the groves, on either side of which are seen pools of water reflecting moon and sky.

*Signed at the lower left.*



No. 156—MOONLIGHT AND STARSHINE

No. 157

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*SALT MEADOWS*

*Height, 28 inches; length, 36 inches*

775

F. L. Montague

A CREEK runs across the entire composition, separating the foreground from the land beyond. At the left of the foreground a slender tree is growing, its leaves turned yellow, and at the right some men are working in the meadow. On the farther side of the creek cows are grazing by the water's edge, and beyond these a house with whitewashed walls shows through a group of oaks, their foliage turned to an autumn brown. A huge mass of white clouds occupy the center of the sky, which is a grayish-blue, fading to a nebulous tone as it nears the horizon.

*Signed at left.*

No. 158

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*CORNFIELD: LYME, CONN.*

380

380  
Holland Galleries

*Height, 28 inches; length, 36 inches*

STACKED sheaves of corn, interspersed with orange-colored squash, standing on the side of a stubby hill, form the subject of this picture. A low stone fence across the hill, and an old weather-beaten tree struggling for existence, divide this field from a rock-ribbed pasture at the right. A flock of birds rise skyward from the cornfield. Thick cloud masses lie across the sky, which is a pale turquoise where the clouds are broken.

*Signed at left.*



No. 157—SALT MEADOWS

No. 159

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

LONG POND

2075

*J.W. + three tall trees*  
*Height, 28 inches; length, 36 inches*

2075<sup>o</sup>

*H.J. McDonough*

THE grass and rocks in the foreground are flecked here and there with sunlight as it filters through the foliage of a group of three gnarled trees at the left whose branches stretch nearly across the canvas. A man attired in red flannel shirt and blue jeans stands at the edge of a pond, which reflects the pale blue of the sky overhead, and watches his companion row a boat across the water. The farther shore is enveloped in a blue haze, the foliage is tinged with the yellows and browns of early autumn, and there seems to be a touch of frost in the air.

*Signed at left, and dated 1914.*

No. 160

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

MOONLIGHT

375

*375<sup>o</sup>*  
*F. hoeser x 6<sup>o</sup>*  
*Height, 28 inches; length, 36 inches*

OVER the narrow strip of water seen in the distance, and on the marshy land this side of it, the moon throws its silvery light. The foreground is roughened with rocks and tough grasses, and just beyond, to the left, a couple of workmen with their horses plod wearily along. Across the water, on which two ships lie lazily at anchor, the distant shore fades into the night. The ring of atmosphere around the moon is vibrant with its light, but outside this the sky is a dark turquoise and is spread aloft with the sombre clouds of night, with here and there a star showing.

*Signed at left, and dated 1915.*



No. 159—LONG POND

No. 161

600<sup>00</sup>

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

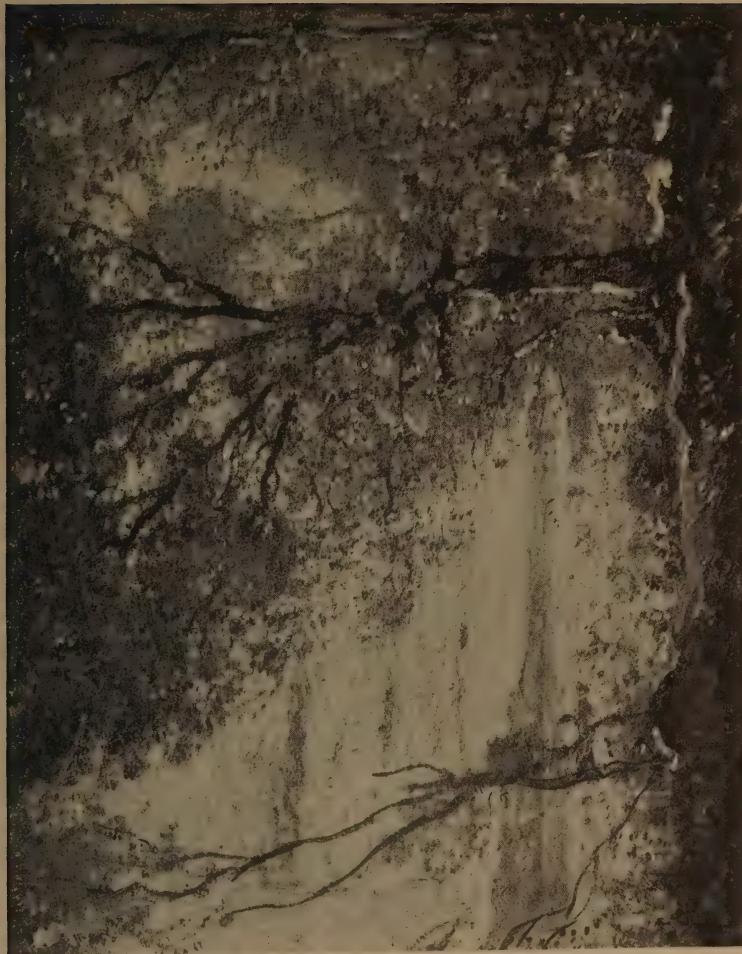
600

*Abraham x Straus* SUNSET ON THE MYSTIC RIVER, CONN.

*Height, 28 inches; length, 36 inches*

THE Corot-esque trees in the foreground are silhouetted against a sky suffused with the soft golden light of the evening sun. At the foot of a tall, stately tree which spreads its fan-shape branches across the top of the canvas a man sits in quiet contemplation of the peaceful scene spread before him. On the river, which reflects the golden sky above, another man rows his boat shorewards, and across the water the soft shadowy outline of Mason's Island merges gradually into the pale blue distance. The sky is traversed with soft, fleecy clouds, richly colored in gold and purple.

*Signed at left.*



No. 161—SUNSET ON THE MYSTIC RIVER, CONN.

No. 162

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

SUNRISE AT NOANK

625

625<sup>00</sup>  
Dr. M. L. Rosin

*Height, 28 inches; length, 36 inches*

MORNING breaks on a busy scene over the waters of the Sound. The sun, just above the horizon, throws its shafts of warming light over the clear, cold water, and paints the clouds above it in rosy, cheerful tints. Men stand conversing in groups on the old weather-beaten docks at the left, and a few have gotten into the boats that will take them to their ships riding peacefully at anchor at the right. The distance is almost obliterated by the strong Turneresque light, and only the tall, slender masts are visible through it.

*Signed at left, and dated 1915.*



No. 162—SUNRISE AT NOANK

No. 163

*575<sup>oo</sup>*  
**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

*W. b. Runyon* *575*  
**LONG POINT MARSH**

*Height, 28 inches; length, 36 inches*

A MARSHY foreground, in deep shadow, with some scraggly trees growing alongside a stone fence, is separated from the land in the distance by a small creek, the waters of which reflect the gray clouds and blue sky. Two men are fishing by the creek's edge. The sky is heavy with cumulus clouds overhead, becoming lighter in mass as they approach the horizon.



No. 163—LONG POINT MARSH

No. 164,

**HENRY WARD RANGER, N.A.**

AMERICAN: 1858—1916

**ACROSS THE SOUND**

*Height, 28 inches; length, 36 inches*

625<sup>00</sup>  
M. Franklin

625

THE eye rests for just a moment on the shadowed foreground with its graceful old elm tree standing guard over the old frame houses at the right, and then travels down the road and across the light blue waters of the Sound. A couple of fishing vessels lie at the wharf alongside the village store at the end of the road. The sky is a pale blue overhead becoming paler as it nears the horizon. Clouds filled with sunlight flit lightly across the sky and give the whole scene an air of cheerfulness. White sails reflecting the sunlight are dimly indicated in the distance.

Painted 1861  
1861



No. 164—ACROSS THE SOUND



**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

CATALOGUE  
NUMBER

<b>ARTAN, LOUIS</b>		
Dutch River Scene		19
<b>BLAKELOCK, RALPH ALBERT, N.A.</b>		
Landscape		3
<b>BUNCE, WILLIAM GEDNEY, N.A.</b>		
St. Georgio, Venice		4
At Anchor		6
Marine—Venice		9
The Mooring Buoy		15
Marine		17
Venetian Morning		90
Venetian Fishing Boats		94
Evening Glow		97
<b>COLMAN, SAMUEL, N.A.</b>		
Gathering Sea-weed		13
<b>CONSTABLE, JOHN, R.A.</b>		
The Passing Storm		91
<b>DAUBIGNY, CHARLES FRANÇOIS (<i>Attributed</i>)</b>		
Evening Scene		5
<b>DAVIS, CHARLES HAROLD, N.A.</b>		
Autumn Sunlight		99
<b>DESSAR, LOUIS PAUL, N.A.</b>		
Pasture and Cattle		87
<b>HOWE, WILLIAM HENRY, N.A.</b>		
Black and White Cows		10
Cattle in Pasture		11
Cattle		98

INNESS, GEORGE, N.A.

Evening

95

KEVER, JACOB SIMON HENDRIK

Dutch Madonna

12

The Spinning Wheel

93

MILLET, J. F. (*Attributed*)

Head of a Boy

18

MURPHY, J. FRANCIS, N.A.

Barns and Trees

2

Gusty Weather

7

Landscape

84

NEWMAN, ROBERT L.

Madonna and Child

1

POGGENBEEK, GEORGE

Landscape and Cattle

85

RANGER, HENRY WARD, N.A.

Landscape

20

By the Lake

21

Summer's Greenery

22

Three Trees

23

On Fisher's Island

24

Breaking Waves

25

Woodland-Gray and Yellow

26

Woods in Springtime

27

Wide-spreading Branches

28

A Screen of Trees

29

A Fisher's Island Cove

30

Across the Valley

31

A Ledge of Rocks

32

Marine

33

Wood Interior

34

A Tropical Landscape

35

A Fisherman's Boat

36

Woodland

37

**RANGER, HENRY WARD—*Continued***

A Windy Sky	38
Russet and Blue	39
Late Autumn	40
Rocks and Sea	41
Seashore Meadows	42
Cottage and Trees	43
Homeward Bound	44
An Old Country Farmhouse	45
In the Woods	46
Holland Landscape	47
The Meadow Farmhouse	48
A Country Road	49
Farmhouse and Willows	50
A Clump of Oak Trees	51
Near Boulogne	52
Willows at Bertier	53
Spring Landscape	54
Rocks and Dunes	55
June at Chateaugay	56
The Mirrored Oak	57
Moonlight—Noank	58
The Swamp Pasture	59
Marine—Green and Gold	60
Sunset—Red and Gold	61
A Clearing in the Woods	62
Old New England Houses	63
The Palisades	64
A Ledge in the Woods	65
Hilltop Pasture	66
Autumnal Hues	67
The Armory	68
Blue Sea and Golden Sky	69
Rocky Ledge, Connecticut	70
Nor'east Weather	71
Stony Cove and Headland	72
Top of Lord's Hill	73
Cloudland and Pasture	74
Autumn	75
The Sentinel	76

RANGER, HENRY WARD—*Continued*

A View of the Sound	77
An Arabesque	78
The Outskirts of the Woods	79
New York from Weehawken Heights	80
Along the Docks	81
A Noank Pasture	82
Autumn, Mason's Island	83
River and Trees	100
San Juan, Porto Rico	101
Sea and Shore	102
Rock Terrace	103
Landscape	104
Windy Skies	105
Farmhouse and Trees	106
Springtime Landscape	107
November	108
Deserted Acres	109
A New England Port	110
Woodland Landscape	111
Seaside Meadows	112
Among the Birches	113
A Fresh Breeze	114
The River—Mason's Island	115
Sloping Hillside	116
Through the Woods	117
Along the Sound	118
Hilltops and Valley	119
The Brook	120
Marine: Blue and White	121
Old Sand Road	122
Marine: Clearing Off	123
Willows in Springtime	124
Landscape and Stream	125
Landscape—Along the Coast	126
The River	127
Marine: Calm Weather	128
Holland River Scene	129
Threatening Weather	130
A Good Harbor	131
Clouds and Sunshine	132

**RANGER, HENRY WARD—Continued**

Autumn's Glow	133
Noank, Connecticut	134
The Arched Trees	135
Autumn Wood Interior	136
Trees and Meadow	137
Hilltop Road	138
Early Spring	139
Early Morning on the Sound	140
The Edge of the Village	141
Bow Bridge, Moonlight	142
The Wood Lot	143
The Path through the Woods	144
Through the Trees	145
Before the Daylight is Gone	146
October Landscape	147
The Quarry Hill	148
Misty Afternoon, Rathburn Pond	149
A New England Church	150
Twin Trees	151
The White Farmhouse	152
Heavy Clouds	153
Clouds and Sunshine: Peconnuck Valley	154
The Barns	155
Moonlight and Starshine	156
Salt Meadows	157
Cornfield: Lyme, Conn.	158
Long Pond	159
Moonlight	160
Sunset on the Mystic River, Conn.	161
Sunrise at Noank	162
Long Point Marsh	163
Across the Sound	164

**TEN KATE, HERMAN FREDERIK KAREL**

An Old Street in Rouen	14
------------------------	----

**TWACHTMAN, JOHN HENRY**

The River's Edge	92
------------------	----

<b>WALKER, HORATIO, N.A.</b>	
Pigs	96
<b>WARDLE, ARTHUR</b>	
Lions—Moonlight	8
<b>WEISSENBRUCH, JOHANNES HENDRIK</b>	
Holland Landscape	86
<b>WILLIAMS, FREDERICK BALLARD, N.A.</b>	
A Group of Fair Women	88
<b>WIGGINS, CARLETON, N.A.</b>	
Cows	16
<b>WYANT, ALEXANDER H., N.A.</b>	
Rough Country	89

FOR INHERITANCE TAX

AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED  
TO FURNISH

INTELLIGENT APPRAISEMENTS

OF

ART AND LITERARY PROPERTY  
JEWELS AND PERSONAL EFFECTS OF EVERY  
DESCRIPTION

IN CASES WHERE

PUBLIC SALES ARE EFFECTED

A NOMINAL CHARGE ONLY WILL BE MADE

THE AMERICAN ART ASSOCIATION

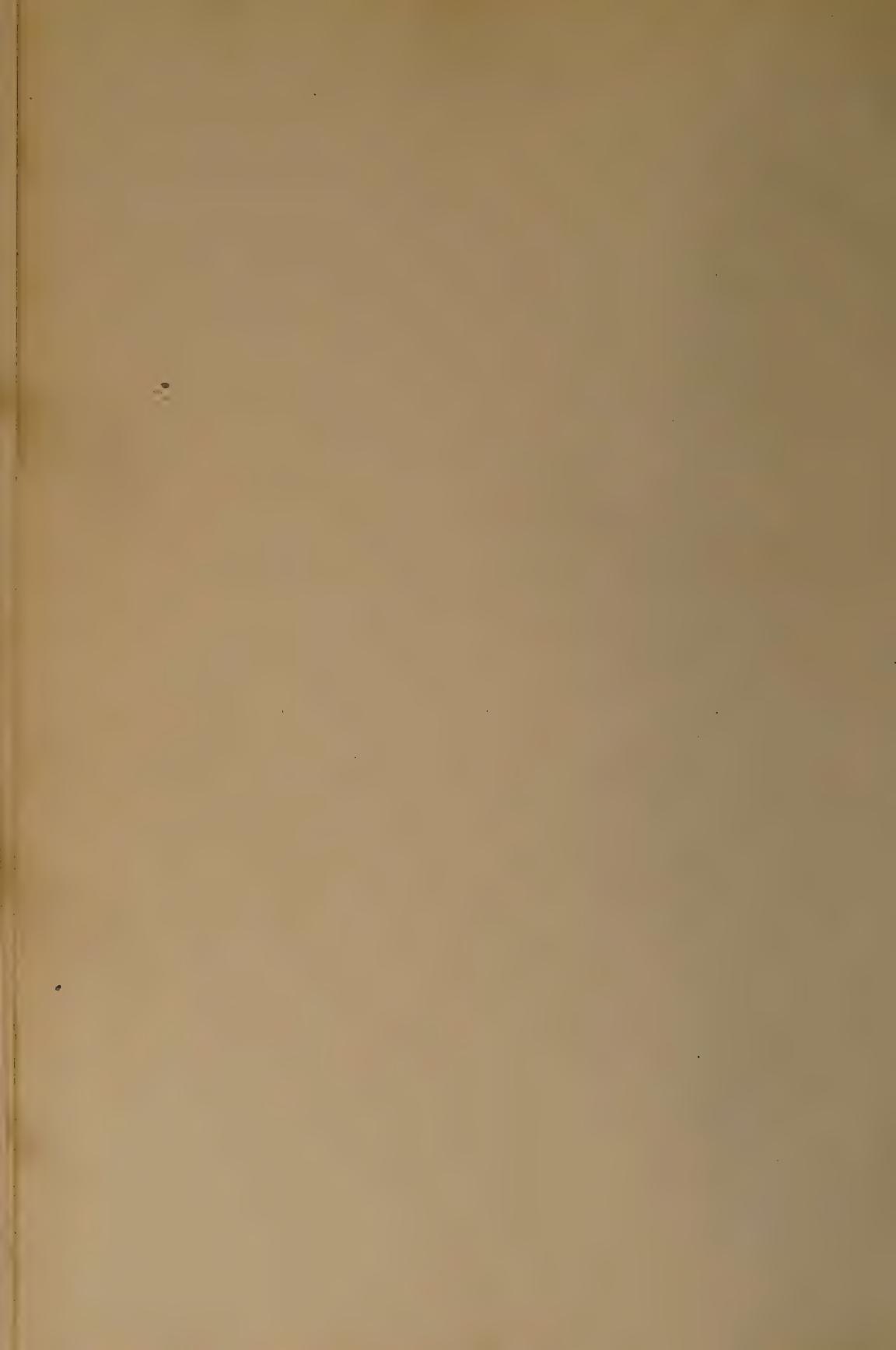
MADISON SQUARE SOUTH  
NEW YORK

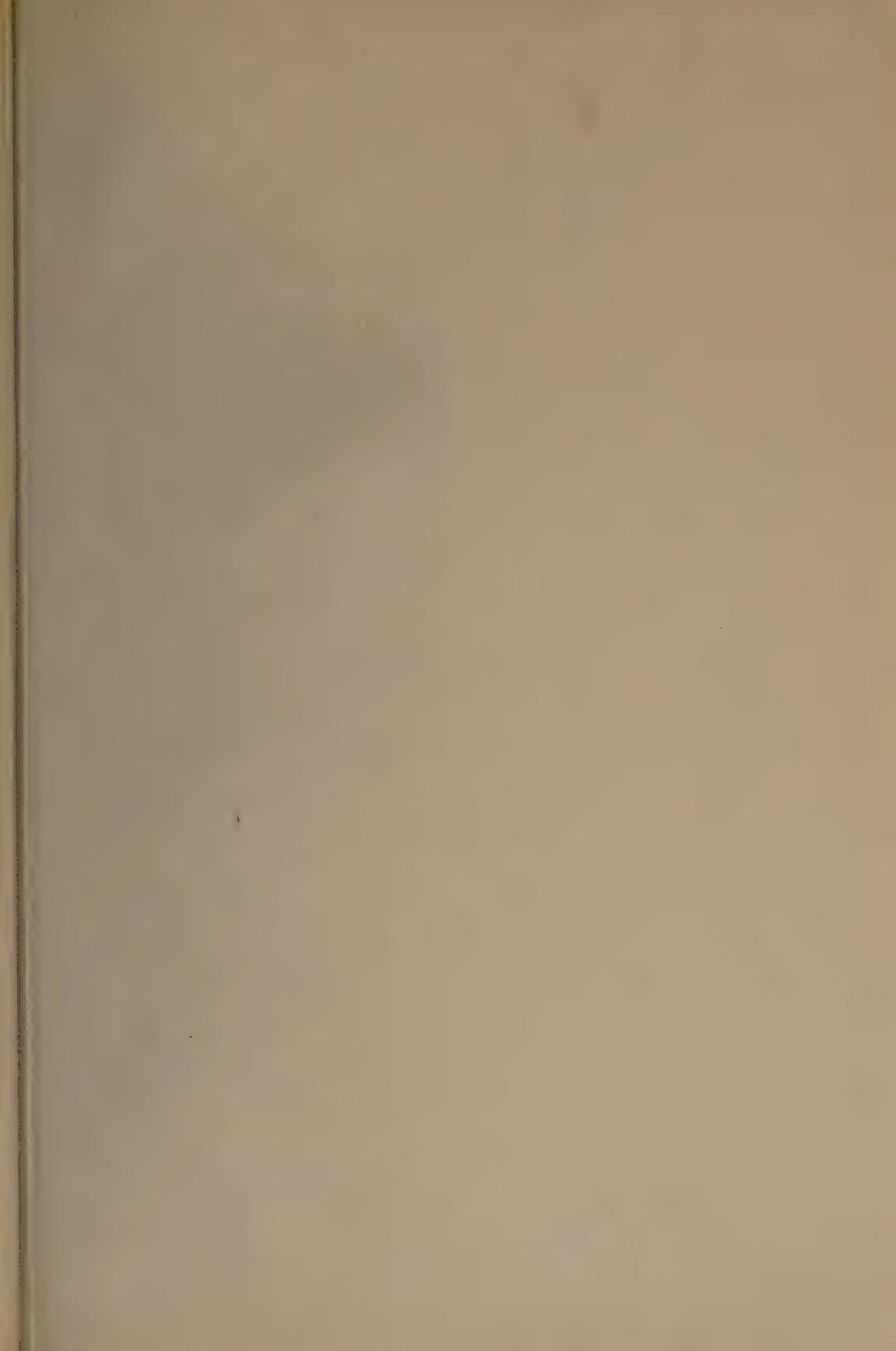
TELEPHONE, 3346 GRAMERCY

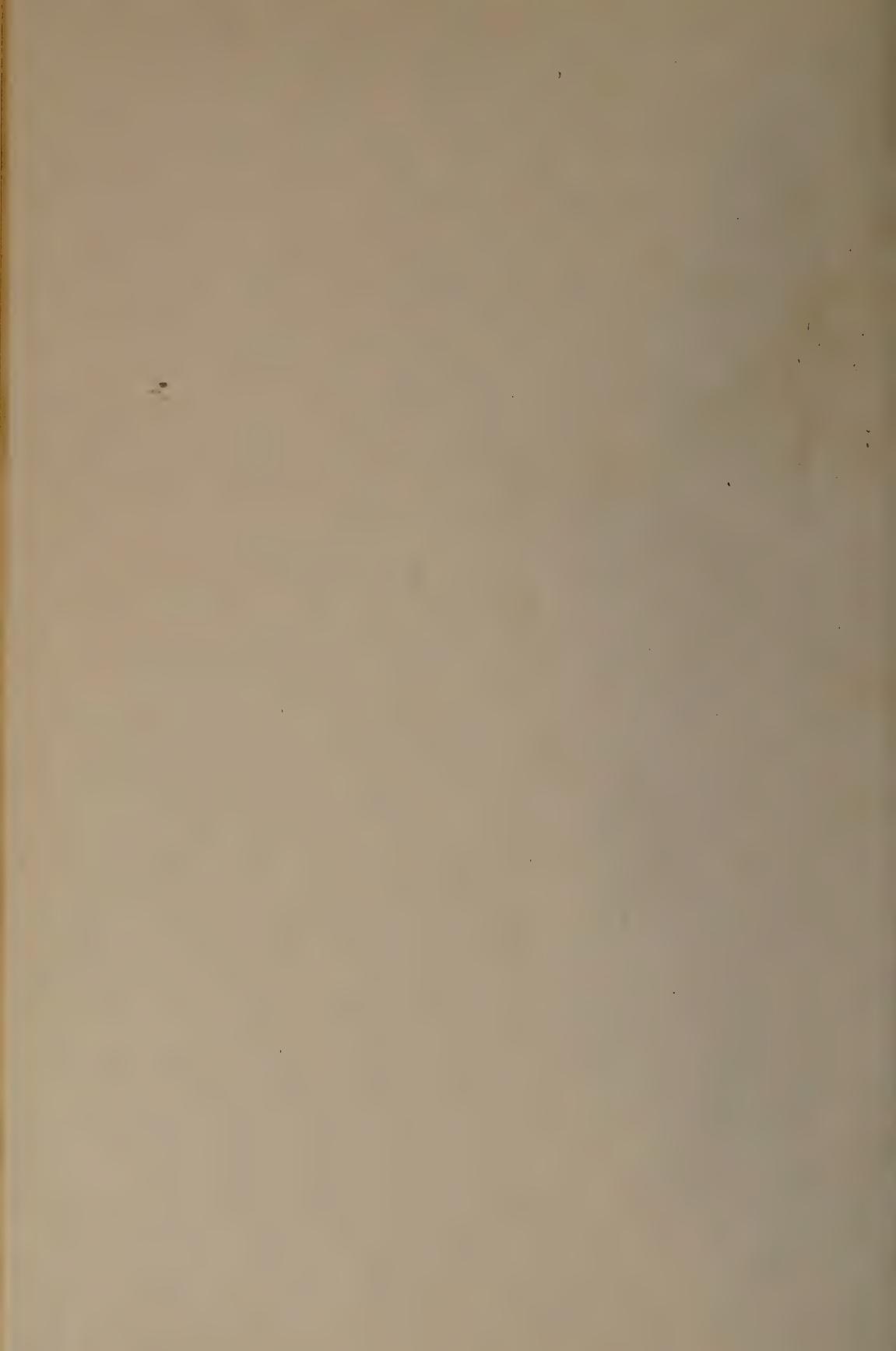
COMPOSITION, PRESSWORK  
AND BINDING BY





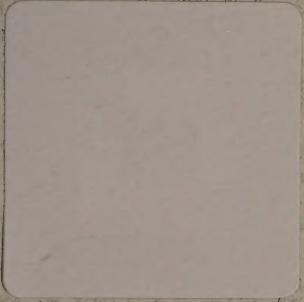












GETTY RESEARCH INSTITUTE



3 3125 01663 1422

